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## SATCH CALLS THE SHOTS

**JOE SATRIANI**

Programs The Issue

Transcription To

**Summer Song**

ALL BASS LINES INCLUDED!

Transcriptions To:

**JEFF BECK**

**Where Were You**

**JIMI HENDRIX**

**Machine Gun**

**VAN HALEN**

**316**

**T-RIDE**

**Backdoor Romeo**

NEW COLUMN! "GUITAR SHOP"

THIS MONTH: VITO BRATTA

FATE'S WARNING  
TRIPLE GUITAR  
GIVEAWAY!

**PANTERA**  
Diamond Darrell



AUGUST 2002

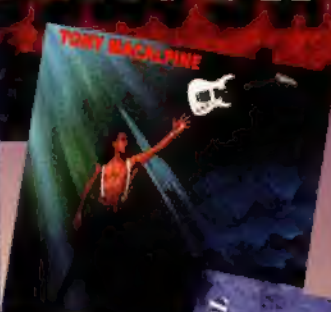
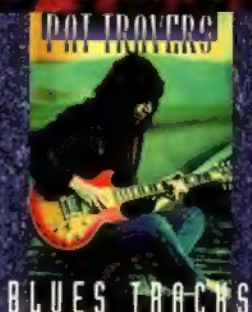
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**GUITAR HEROES POSTER: Beck • Hendrix • Van Halen**



# DON'T BE FOOLED BY THE IMITATORS LISTEN TO THE INNOVATORS



**L.A. Blues Authority BBI-2001** This once in a lifetime blues super-session features incredible performances by Tony MacAlpine, Zakk Wylde, Pat Thrall, Jeff Watson, Richie Kotzen, Brad Gillis, Paul Gilbert, George Lynch, Kevin Russell, Steve Lukather, Billy Sheehan, Stuart Hamm, Jeff Pilson, Phil Soussan, James Lomenzo, Greg D'Angelo, Gregg Bissonette, Fred Coury, Scott Travis, James Kottak, Jeff Martin, Kevin Dubrow, Little

John Chrisley, Glenn Hughes, Davey Pattison, and more!

**Racer X Live Extreme Volume II SH-1059** "Live Extreme Volume II" captures the concert performance of one of the greatest live bands in the history of heavy metal. Recorded at the same sold-out shows as Volume I, this second live album complements the original by offering an entirely different set of material, including two previously unreleased songs. Paul Gilbert, John Alderete, Bruce Bouillet, Scott Travis, and Jeff Martin deliver high energy display of musicianship and intense arrangements.

**Jeff Watson Lone Ranger SH-1055** While playing guitar in Night Ranger, Jeff's signature 8-finger technique and skillful flat picking garnered tremendous international acclaim. The Lone Ranger strikes back with an instrumental solo album brimming with innovative compositions and incendiary fretwork. Guest guitar soloists and other performances by some of the industry's leading players add finishing

touches that you won't want to miss!

**Pat Travers Blues Tracks BBI-2002** This wailing new blues collection marks the return of legendary guitarist Pat Travers, whose high intensity blues fused songs have become essential listening to guitarists for over a decade. "Blues Tracks" is a potent collection of classic tunes of the genre, originally recorded by legends such as Willie Dixon, Ray Charles, and Johnny Winter. Ranging from super shuffles to slow blues, this 90's recording is set apart from others by Traver's gutsy approach that is seldom found in today's mainstream blues music. If you like high energy blues rock guitar then Blues Tracks belongs in your collection today.

**Tony MacAlpine Freedom To Fly SH-1058** Tony MacAlpine, a highly revered guitarist, whom many credit for the resurgent interest in instrumental rock guitar albums, strikes back with this potent collection of wailing guitar masterpieces. Brimming with Tony's high caliber lead guitar solos and strong compositions, this album should greatly expand Tony's vast legion of guitar enthusiasts.

**Bernd Steidl Psycho Acoustic Overture SH-1054** German acoustic guitar prodigy Bernd Steidl, exhibits ultra-fast speed picking, string skipping, and a master's technique in contexts ranging from modern classical music to progressive rock. Supported by world class players and soloists, this debut is a musical triumph in which he delivers one unbelievable solo after another.



**Ominous Guitarist's From The Unknown SH-1057** Assembled by Shrapnel's founder, Mike Varney, in an effort to discover the world's hottest new guitar talent, this is the first in a series of phenomenal new guitar anthologies that features ground breaking technical solos and new textures of modern guitar. Discover these cutting edge guitarists today!



**Richie Kotzen Electric Joy SH-1056** "Electric Joy" marks Richie's 3rd and last album for Shrapnel and documents his incredible growth as a musician. Together again with Atma Anur, Richie delivers a collection of original instrumental compositions rich in tasteful melodies and phenomenal guitar techniques that should further cement his position in the music world as a guitarist's guitarist.



**Howe II Now Hear This SH-1053** Howe II return with "Now Hear This", a smokin' collection of nine new guitar oriented songs which bear testimony to the ever improving songwriting skills of the brothers Howe. Together with bassist Vern Parsons and new drummer Kevin Soffera, Howe II are a perfect combination of songwriting savvy and instrumental prowess.



**Stephen Ross Midnight Drive SH-1052** This album contains a set of material that ranges from aggressive ensemble riffing to grooving, bluesy compositions which carry Stephen's individual stamp. Polyphonic lines, key and rhythm changes, and exciting solo work from former Rising Force keyboardist Jens Johansson help to create a stellar debut.



**Marty Friedman Dragon's Kiss SH-1035** One half of the progressive guitar oriented group Cacophony, Marty Friedman delivers his first solo album, an intense classical / speed metal instrumental album full of complicated changes, impressive solo work and incredible drumming from Deen Castronovo. Fans of Marty's guitar work with Megadeth should find this album particularly interesting.



**Jason Becker Perpetual Burn SH-1036** As one half of Cacophony's progressive guitar team, Jason Becker then only 17, wowed guitar lovers with his blistering fret-work on the band's debut album. One year later, he recorded a solo album that set new standards in progressive music. You can also hear Jason wail on David Lee Roth's album, "A Little Ain't Enough."

**DON'T MISS THESE HOT GUITAR CLASSICS:** Steeler (w/ Yngwie Malmsteen) - SH-1007, Keel "Lay Down The Law" - SH-1014 (No CD), Chastain "Mystery Of Illusion" - SH-1018 (No CD), Vicious Rumors "Soldiers Of The Night" (w/ Vinnie Moore) - SH-1020 (No CD), Tony MacAlpine "Edge Of Insanity" - SH-1021, Racer X "Street Lethal" - SH-1023, Chastain "Ruler Of The Wasteland" - SH-1024 (No CD), Vinnie Moore "Minds Eye" - SH-1027, MacAlpine, Aldridge, Rock, Sarzo, "Project Driver" - SH-1028, Joey Tafolla "Out Of The Sun" - SH-1030, Cacophony "Speed Metal Symphony" (Marty Friedman & Jason Becker) - SH-1031, Racer X "Second Heat" - SH-1032, Vicious Rumors "Digital Dictator" - SH-1033 (No CD), Apocrypha "The Forgotten Scroll" - SH-1034 (No CD), Racer X "Live Extreme Volume I" - SH-1038, Apocrypha "The Eyes Of Time" - SH-1039, Greg Howe - SH-1037, Cacophony "Go-Off" (Marty Friedman & Jason Becker) - SH-1040, Fretboard Frenzy (Hot Guitar Compilation) - SH-1041 (No LP), Richie Kotzen (w/ Stuart Hamm and Steve Smith) - SH-1042, Howe II "High Gear" - SH-1044, Michael Lee Firkins - SH-1045, Richie Kotzen "Fever Dream" - SH-1046 (No LP), Apocrypha "Area 54" - SH-1047 (No LP), 9.0 "To Far Gone" - SH-1048 (No LP), James Byrd's Atlantic Rising - SH-1049 (No LP), Joey Tafolla "Infra-Blue" - SH-1050 (No LP), Dirty Looks "Bootlegs" - SH-1051 (No LP).

**To order - Send \$8.75 for each LP or Cassette desired, or \$30.00 for four LPs or Cassettes. Send \$13.75 for each Compact Disc desired, or \$50.00 for four Compact Discs. Please specify LP, Cass, or CD. Send check or money order to: Shrapnel Records Inc., P.O. Box 1755, Dept. GM, Sebastopol, CA 95473. No orders outside USA. Many others available, send a self-addressed stamped envelope for a free complete catalog of Shrapnel albums and our special sale items. Retail inquiries should be directed to R.E.D. Hollis, New York.**

ALL OF THE ABOVE ALBUMS ARE AVAILABLE ON LP, CASSETTE, AND COMPACT DISC, EXCEPT THERE ARE NO LP'S AVAILABLE FOR SH-1046-1059, and BBI-2001-2002 OR AS OTHERWISE NOTED.



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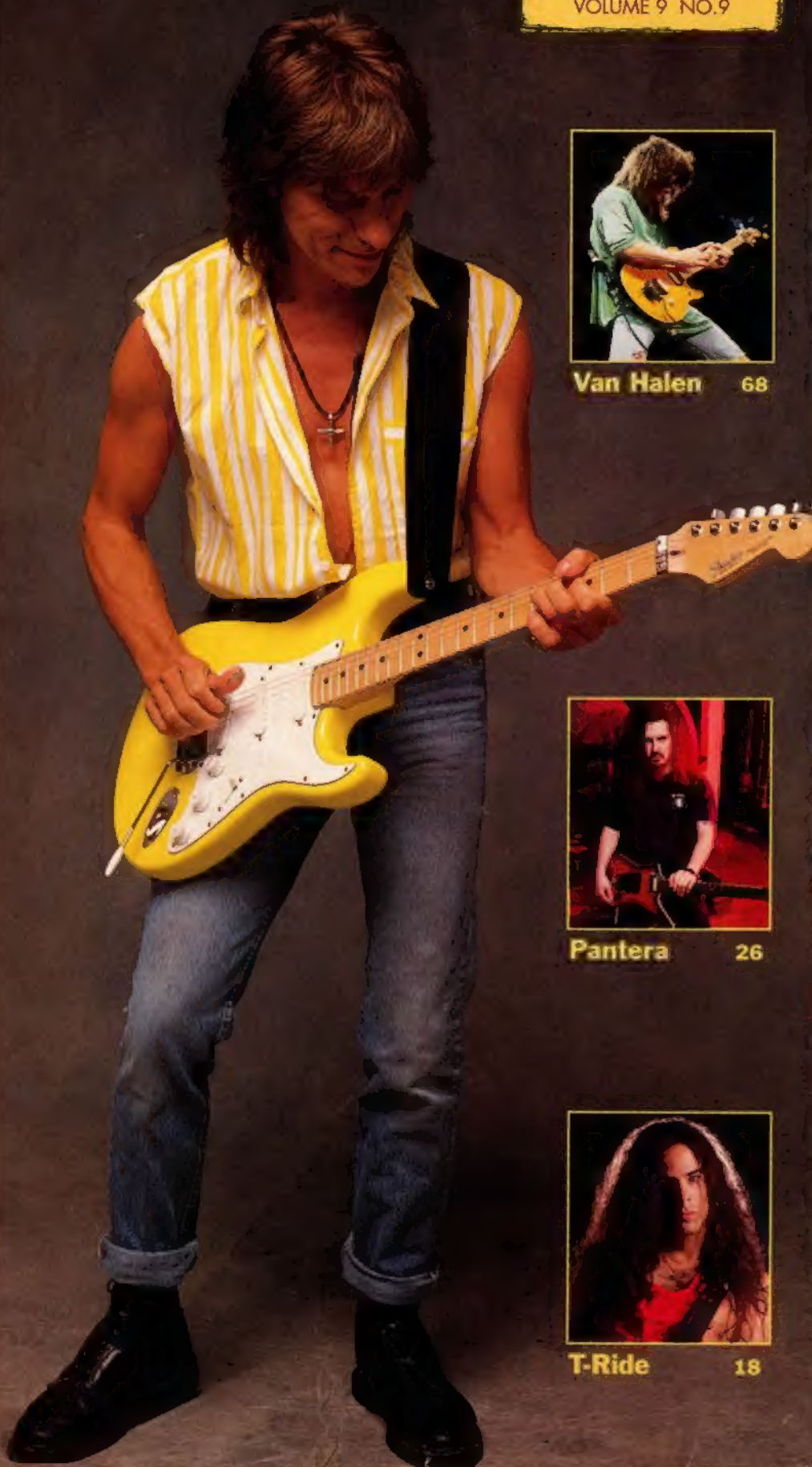
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# ERNE BALL®



**AUGUST, 1992**

VOLUME 9 NO.9



**Van Halen** 68



**Pantera** 26



**T-Ride** 18

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# TESTAMENT

Features "Electric Crown," "So Many Lies," and "Return To Serenity."



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Dear GUITAR,

I wanted to write you on your April 1992 issue, particularly "In The Listening Room" with Kim Thayil. It was nice to see his impressions on the style of the late Terry Kath. As a guitar player, I was influenced by his style. While, as Kim said, many people considered Chicago to be a brass band, they missed some fantastic soloing if they only listened to the "hits." Songs such as "Uptown," "A Hit by Varese" and "Byblos" are a few that come to mind as superb works. It was nice to see Terry get a little bit of posthumous praise, and hopefully through Kim's remarks, others will listen as well.

Malcolm D. Wilson  
Silver Spring, MD

Dear GUITAR,

Thanx for finally doing another Red Hot Chili Peppers transcription. The Chili's are just now getting a lot of mainstream attention, but some of us have loved them for years. Chili chords can be pretty confusing, because it's hard to voice them, and a tab puts it all right there.

It's sad to see that the guitar and bass

community often overlooks great players, such as Flea and Les Claypool (of Primus), because they don't fit into the mainstream. They do things differently than other bass players, but what they do is quite amazing. Flea and Les made everybody I know that plays bass want to play it. They made me play it. Their virtuosity cannot be denied.

Sam Miller  
Santa Cruz, CA

Dear GUITAR,

I have been a continuous subscriber to your magazine since 1984. It is above all my first choice for a guitar magazine. I would like to share a few of my pros and cons about your magazine.

I enjoy the choice of songs that are in every issue. You've made it possible for me to learn my favorite cover songs since I started playing guitar. I attend Berklee College of Music and am in my second semester. I still receive your magazine in the mail. On my arrival at Berklee, I realized all of my guitar major friends have tons of your magazines as well. They tell me it has helped them in the past, also.

GUITAR has grown a lot since I start-

ed subscribing. You now have the bass line transcribed for every song in the issue. That helps out bands learning the song. I also really enjoy your "Classics Illustrated" column by Robert Phillips. I wish you could feature more in this column, though. Your "Resume" column exposes new talent that needs to be heard. I think that's great that you've started doing that. I am currently working on a resume for the column, and hope to get it to you by early summer. My only complaint is your "Antisocial Guitar" column. I don't really see any point to someone showing you how to bend a string or bend your tremolo bar.

Overall, I am excited to receive the rest of this year's subscriptions. Please continue what you've been doing, and good luck in the future.

Tony Morales  
Boston, MA

Dear GUITAR,

I'm writing this letter to Ozzy Osbourne and Delores Rhoads in care of this magazine, so please make sure this gets to them. Thank you.

To Ozzy & to Delores:

Recently, Randy has been in all the guitar magazines, and this intrigued me about him. The same thing happened with Eric Johnson. He kept showing up, so I bought his tape and found out what a great player he is. I found out how great Randy was this way. I am very much interested in classical guitar, and my main influence has been Yngwie Malmsteen, until now. I've always known that Randy was classically influenced, but I never got into his playing. I don't know why, but I wish I had. Now he has become a big influence on me, because I realize that before all the Yngwies, Paul Gilberts and Vinnie Moores came along, Randy was already an up-and-coming neoclassical guitar god. I've read quite a few interviews and stories about Randy, and I feel that nothing more can really be said that already hasn't been. All I can say is that the passion Randy put into every note made it very clear that he did not just play music—he made love to it. Whenever I hear him play, a smile comes to my face, and it stays there long after the song is over. I'm so sorry that he will never know the smiles he created, and even sorer as I now fully realize his significance and how untimely his death was. God rest your soul, and forever keep it in peace, Randy. You will always be in our hearts, souls and music.

Jeff Burrell  
Minneapolis, MN

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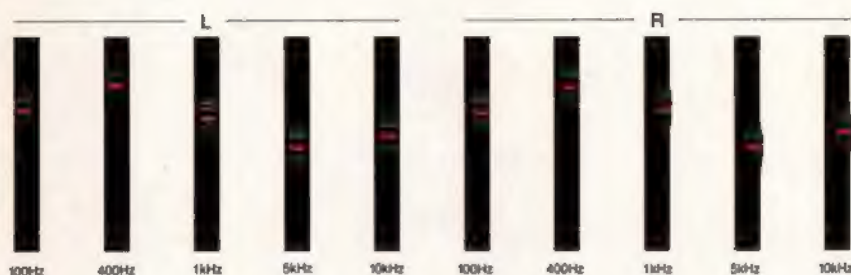
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# STREET NOISE

By Lorena Alexander



Marvin Collins/Windham Hill

Ackerman & Buckethead  
in the studio

**DUELING FINGERS:** Hailed as the most original heavy-metal-meets-avant-garde guitar player anywhere, **Buckethead** has left San Francisco's **Deli Creeps** (once called "so good they piss me off" by **Faith No More's** **Mike Patton**) to pursue other projects, among them an improvised album with **Bootsy Collins**, produced by **Bill Laswell**, and a guest appearance on two tracks of **Will Ackerman's** *The Opening Of Doors*, a collection of mostly original guitar compositions. Composer/guitarist **Ackerman**, co-founder of the Windham Hill label, has launched another record label, **Gang Of Seven**, which specializes in releasing narrative monologue. Besides works by spoken word performers **Spalding Gray**, **Wallace Shawn**, and **Nora Dunn**, the label will draw upon stories told to **Ackerman** by people on the street, some recorded during his 30-state backroads journey through America's heartland. Additionally, **Ackerman's** **High Street Records** has signed **Downy Mildew**, one of L.A.'s leading underground bands.



**GUYS & DOLLS:** "I wanted a band that could play the shit out of a G-chord!" Manhattan-native singer/songwriter/guitarist **Jef Scot** got his wish in the combined talents of **Lore Wilhelm** (guitar), **Nancy Hathorn** (bass), and **David Botkin** (drums), collectively known as **the MEN**. Obviously, the band moniker can be deceiving. Detroit-born sisters **Lore** and **Nancy**, originally in the early-'80s group called **The Hondas**, are each accomplished players with brains and chops; both hold down respectable day jobs (**Nancy** in management at a major L.A. baking concern, **Lore** in the medical profession), and **Nancy's** the mother of two children. "**Lore's** the original Voodoo Child," **Jef** says. "She's a full-on hardcore blues guitar player. In her spare time she has this group called **Jimi's Kids** that plays **Hendrix** and **James Brown** covers." Meanwhile, **Nancy's** influences run from **Kool Moe Dee** to **Nirvana** and **Metallica**. In 1986, the two women were joined in their group called **September** by drummer **Botkin** (son of composer **Perry Botkin, Jr.**, known for the "Mork & Mindy" theme, "Bless The Beasts and The Children," and "Nadia's Theme"). In 1990, after playing guitar on **Tori Amos'** album, **Jef Scot** was "looking for musicians who were almost virgins" (meaning their musical sensibilities were unjaded!) Then in March of that year he struck pay dirt and with his dream ensemble formed **the MEN**. The band's eponymous **David Leonard**-produced debut album on **Polydor** features 12 country & blues-tinged rock tracks alive with that janglin' G-chord, hooks aplenty, and **Jef's** own lyrical vignettes of real life, real people.





**MUGGING MAIDENS:** Doing the schmooze thing during their meet-and-greet-the-press party at Sony's Manhattan offices are Iron Maiden bassist/founder **Steve Harris** and olden mate/founding guitarist **Dave Murray**. With *Fear Of The Dark*, Harris takes his bow as co-producer while Murray doubles the usual collaboration quota with two of the album's 12 tracks, all recorded at Harris' new Barnyard Studio in Essex. Whereas the band's prior effort, *No Prayer For The Dying*, was recorded almost entirely by Harris, this time, "We spent a great deal of time and attention on the actual recording process."



**HEROES & VILLAINS:** In the U.K., Terry Bickers is a guitar hero with an enormous underground following. The former *House of Love* guitarist's band *Levitation* hopes to surpass the cult status accorded them now that their first full-fledged studio release, *Need For Not* (Capitol), has been released. Specializing in three-guitar music of the swirly/spacey/neo-psychedelic variety, the five *Levitation* lads abide by a kind of "new age" rock ethos all their own. Which apparently didn't go down easy with **Mark E. Smith** of *The Fall*, who kicked Bickers & Co. off their English tour after only three dates, calling them "a bunch of f\*\*\*ing poofs" and refusing to give the band proper soundchecks. Bickers claims Smith was unhappy with *Levitation*'s use of time and dry ice during warm-ups, escalating the animosity between the two camps. According to *Levitation* guitarist **Christian Hayes**, "We're not into character assassination, but we couldn't work under the atmosphere [Smith] was creating."

# THE BUZZ

**Ice-T** and **Body Count** made MTV history when, for the first time in the music channel's 10-year history, a new video (the band's buzz clip "There Goes The Neighborhood") was simultaneously added to "Yo! MTV Raps," "Headbanger's Ball," and "120 Minutes".... **Kevin DuBrow** of **Quiet Riot** fame is readying the release of two original QR albums, recorded exclusively for Japanese distribution. Included are several demo tapes which feature guitarist **Bandy Rhoads**.... Vocalist **John Bush** has left **Armored Saint** to join **Anthrax**, filling the slot vacated by **Joey Belladonna**. While the move appears to signal an end to the Saint, the band does appear intact performing "Reign Of Fire" and "Symbol of Salvation" in the New World film *Hellraiser III*, wherein the demise of the group on screen is at the hands of the infamous Pinhead! **Motorhead** also contributes two songs to the soundtrack, a cover of **Ozzy's** "Hellraiser" and the newly written "Hell On Earth".... No, that's not **Gregg Allman** you'll be hearing doing lead vocals on the **Stevie Wonder** gem "I Wish," covered by **CPR** (**Coven/Pitrelli/Riley**) on their forthcoming fall release. The voice belongs to none other than **Zakk Wylde** (contributing some pretty smokin' guitar licks as well), whose own solo demos are songs that show strong **CCR/Allmans/Lynyrd Skynyrd** influence. Zakk reports that a new **Ozzy Osbourne** studio album is in the works as well as another live **Ozzy** package.... It's official: guitarist **Richie Kotzen** has joined **Poison**, replacing **C.C. DeVille**.... **Mrs. Phyllis Fender** has been named honorary chairperson of G&L Musical Products, the Fullerton, CA, guitar and bass crafting company founded by her late husband, **Leo Fender**. A company spokesperson says Mrs. Fender will assist them in sustaining the legendary guitar maker's dream of "creating superb guitars and basses.".... **Doug Wimbish** is the new bass player in **Living Colour**.... In addition to touring as lead guitarist in **Ringo Starr's All-Starr Band** this summer, **Joe Walsh** is releasing the **Bill Skymczyk**-produced *Songs For A Dying Planet*, reuniting him with **James Gang** bassist **Dale Peters** and longtime drummer **Joe Vitals**.... **Steve Vai** is writing a fictional script with his sights set on feature film (after his next album and tour, that is). The plot surrounds a rock star whose manager and lawyer are behind a failed attempt to murder him.... Near the end of **Love/Hate's** sold-out Manchester International show in England, bassist **Skid** suffered a serious shoulder injury after taking a running leap off the edge of the stage. Apparently the Brit audience wasn't particularly well-versed in stagediving ethos and pulled away, letting him fall some six feet. The band was forced to cancel the balance of their European tour and return home to L.A. so **Skid** could recuperate with the help of extensive physical therapy.... Drummer **Philthy "Animal" Taylor** has split from **Motorhead** but **Lemmy, Wurzel** and **Phil Campbell** are forging on to complete recording of the group's follow-up to last year's Grammy-nominated *1916*, with **Mikkey Dee** now permanently sitting in on drums and **Peter Solley** again producing the yet untitled record (although at press time titles under consideration were *March Or Die Or Stand*)....



## "A Band Needs To Evolve..."

Joey Allen of Warrant

Many musicians would be content to play it safe once they've achieved multi-platinum status by staying with the same style that got them there. Not Warrant. Their new album, "Dog Eat Dog" displays a more serious, more lyrical, more "mature" side of the band that will definitely impress those who have

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**John Jorgenson** was honored by the Academy of Country Music as Guitarist of the Year for the second consecutive year. The ex-**Desert Rose Band** member may pleasantly surprise those who know him only as a country guitarist with the emergence of his five-piece band, **Hellecasters** (whose members include **Will Ray** and **Jerry Donahue**), as well as his blues-rock trio the **John Jorgenson Band**....Russia's **Gorky Park** hooked up with **Tubes** star **Fee Waybill** in the production seat for eight of the tracks on their second album....Bassist **Francis Buchholz** and **The Scorpions** have parted ways...Producer **Tom Dowd** (**Gream**, **Allman Bros.**, **Derek & the Dominos**) is working on the debut outing for Mercury Records' southern rockers **Copperhead** in Memphis....Axeman/singer/session vet **Bobby Messano** (**Lou Gramm**, **Joe Lynn Turner**, **Fiona**, **Steve Winwood**) has been doing the back-to-the-roots thang for the past couple years, concentrating on his first love—the blues—via his **New Blues Orchestra**, with a steady diet of club and concert dates in the New York State area, including opening slots for **Matt "Guitar" Murphy**, **John Mayall** and **Chicago**. **Bobby's** especially psyched about the addition of harmonica player **Chip Sellarole**, a blues harp player who could give **Magic Dick** a run for his Hohner. The quartet has a solid batch of tunes ready for imminent release...**Cinderella** is about to enter Philadelphia's Kajem/Victory Studio with producer **Andy Johns** (and new drummer **Kevin Valentine**) to begin sessions for their forthcoming '93 release. Meanwhile, **Tom Keifer** did some songwriting down in Florida earlier this year with **Lynyrd Skynyrd** at their request. Four of the songs that came out of the collaboration appear on **Skynyrd's** new album. Ironically, **Cinderella** closed most of their sets last tour with "Sweet Home Alabama"...**Dee Snider** has finally pulled together his first post-**Twisted Sister** outing with new band **Widowmaker**....One night in Cleveland, **B.B. King** not only called **Ben Schultz** up on stage to jam with his band (which included **Johnny Winter** that particular evening), but handed over his legendary guitar as he told the audience (which included **Jeff Beck** and **Jimmy Page**), "I'm gonna hand this young man Lucille and go get a scotch and soda." You can hear the solo debut of the guitarist accorded such a great honor by checking out **Triality** (TVT) from the **Ben Schultz Band**, featuring bassist **Tim Bogert**. It probably won't be your first exposure to the Tampa guitarist though; in the last 20 years he's jammed or done session work with **Muddy Waters**, **Small Faces**, **Buddy Miles**, **Rod Stewart**, **Stevie Wonder**, **Chuck Berry**, **Stevie Ray Vaughan**, **Stephen Stills**, **Ric Ocasek**, **Bad Company** and even **Jimi Hendrix**, honored on the album via **Schultz's** cover of "Got Me Floatin'." In the words of **GUITAR's** Pete Prown, **Schultz** "had the sense to make good songwriting a priority rather than just waffling on his six-string for an hour."

Michelle Morton



**PRO-JAMMERS:** Like NYC's China Club doesn't already pack 'em in for their weekly Pro-Jam nights (one never knows who might get on up to jam into the wee hours), when the recent Sam Ash Music guitar clinic series at the club fell on the same nights, six-string stars came out en masse. Clinic giveaways (including guitars by Paul Reed Smith and Ovation) made it easy for a lot of lucky attendees to put into practice what they learned at the workshops, run by participating Hartke, Ibanez and Kubicki artists. In addition to **Paul Reed Smith** and **Larry Coryell**, performers in the series included **Larry Mitchell** and **Stu Hamm** (above), **Danger Danger's Andy Timmons** and **Winger's Reb Beach** (below).

Michelle Morton



## POWER POP LIVES!

again form the fabric of their unabashed affection for those artists that have inspired them. The Hoople, T.Rex, Big Star, Lou Reed, the British Invasion group of the '60s, and the New York Dolls among them. Funny how these guys always manage to find their strong icon sensibilities, paying tribute to the music they grew up with without emulating it too much. Very signature sound all their own. This time out, the band's album boasts guest artists by Heartbreakers' keyboardist Benmont Trench, percussionist Jim Keltner, and Stones guitarist Mick Taylor. In fact, Petty/Willburs/Kelch Richards engineer Dan Smith has produced the record with Dramarama bassist Chris Carter, and it includes even the Jagger/Richards' number "Memo From Turner" (remember the Performance Soundcheck?). Playing with Mick Taylor made Dramarama's session Mark "Mr. E. Boy" Engliert and Peter Wood two very happy cats. Their own favorite players? Mark also Keith Richards, Dave Davies and Neil Young, while Peter adds a special nod to Keith's brother, Dennis Wood. For the record, the band's new album is called "The Power of Love."

Courtesy Robin-Friedman Agency



Dramarama guitarist Mark Engliert with Tracii Guns and Eddie Van Halen





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# IN THE LISTENING ROOM

by John Stix

In programming this issue, we asked Joe Satriani who he would like to hear from In The Listening Room. He named Keith Richards, Carlos Santana, Joe Perry, Steve Lukather and Frank Zappa, all of whom weren't available in time to share their opinions with us. Instead, we rounded up some of today's finest players to wax poetic on Joe's Listening Room candidates.

**1** "Planet of the Baritone Women" from *Broadway the Hard Way*, by Frank Zappa/Rykodisc

STEVE VAI: It's obvious that you know exactly the way I feel about Frank. There is only one album I think he's ever released that I don't like, and that's this album. I dislike this song, I dislike most of the material on that record. I love Frank's music, but when he gets into too much of the political satirism, it's just too much for me. Simple blues progressions with the satire, I'm not too keen on that. Have you ever heard *Jazz from Hell*? One of the most brilliant albums I've ever heard. It delves deep into a side of him. He's got so many different sides in him that he shows musically, and each album has a tone to it. The tone of this record is politi-

cal satire. I'm not into political music. I appreciate people making their statement. I don't condemn them, or take anything away for the statements he makes on that record, but for instance, basically, he talks about "Confinement Loaf," about how in prisons they feed the prisoners this loaf that's made out of soybean curd, or byproduct, and it's supposed to calm them down and keep them from being so hostile. He goes, "How long will it be before confinement loaf ends up in the schools?" Well, in my opinion, not too soon, or it couldn't be soon enough. My nephew goes to school, and there's gunfights and knifings in his school. Kids with guns, gang wars in his school. Feed 'em some confinement loaf! I don't follow politics as

much as I probably should, but I will say that album, the tone of it, is not my favorite Frank Zappa music.

**2** "Rosanna" from *Toto Past and Present 1970-1990*, by Toto/Columbia

JASON BIELER (Saigon Kick): This is one of my all-time favorite drumbeats and the song just walks you through so many different styles. The brilliance about it is that it's not blatant. Some bands try to move through different musical pieces and it catches you as a transition. They are going from one thing to the next and it sounds tailor-made. It sounds like one thing. The band is amazing. Every player is on top of it. The singer is great and the guitar player has got to be one of the greatest guitarists of all time. There is a prime example of a guy who can tear anybody's head off if he wanted to, but knows how to play the songs. He's a writer and a player. I appreciate a guy like that more, because you listen to him play one note and you know the guy really thought about it. If he wanted to amaze and dazzle everybody on the entire planet as a guitar player he could do it, but he always has the song focus. I think that's the key thing. No matter how great the guitar player is, I think he should always function within the songs. The drumbeats are just amazing. It's an amazing band, and this song is the culmination of an amazing band. It's one of my favorite songs they ever did. "Africa" is a great song, too. I like their harmony sense, and their ability to take different things and make it work. You can't say enough about a band like this. They are like Journey, but they are ripping. And they are not overplaying. Everybody is playing their ass off constantly, where Journey was just more subdued. These guys work so well together. They are the epitome of what a great band should be. This reminds me, I've got to go out and get this CD.

**3** "Love Supreme," from *Love Devotion and Surrender*, by John McLaughlin and Carlos Santana/Columbia

VERNON REID: John McLaughlin? It was "Love Supreme." I love that. McLaughlin is interesting, to me. Look at his whole career, from the time he spent with Miles Davis, up through the Mahavishnu Orchestra, which is where I think he had his greatest impact, to the things he did with Shakti. Shakti is amazing to me. Then you hear the stuff he did with Paco de Lucia and Al DiMeola. He literally played the styles of Indian classical guitar, and went from that to sort of a flamenco influence, and then you think what he did with the electric guitar is



tremendous. This album was when they were both wearing white suits. "Love Devotion" sort of thing. At the time I thought it was just like, wow, because that was when fusion actually had a chance to be something worthwhile. But it just got a little weird. I think some of the people wanted to become more popular, and they just started doing sort of what they thought was popular music. A lot of it didn't really hit the mark of pop music. It's sort of like the idea of what someone in a hermetically sealed world thought might have been pop music. It didn't develop enough of a language of its own. It became a few really great bands. Weather Report's probably the only one who sustained. Fusion dissolved because everybody wanted to do their own trip, and it just didn't groove. It was kind of sad, in a way.

This collaboration between McLaughlin and Santana was very interesting, because, you know, McLaughlin was known as "Iron Chops" or whatever, and Carlos just has his voice. With Carlos, from the time when you first hear him, up through now, there's something that's just been consistent. It's interesting that they found each other. In the introduction, you hear how they complement each other. You would think that McLaughlin would totally dominate the situation, but he doesn't. That's because

Santana has a singular voice that he brings to it. It's like that standard, they can't take that away from you. People can argue about technique, or this and that, but no one can tell you that your voice is not your voice.


**4** "Magic Touch" from *Permanent Vacation*, by Aerosmith/Geffen  
TRACII GUNS. Brad Whitford, Joe Perry. Those guys were the greatest at using combinations of guitar sounds

"No matter how great the guitar player is, I think he should always function within the songs".  
- Jason Bieler

Two guitars, sounding totally different, and playing two totally different things and making it work. I actually think that Brad Whitford is a little bit more proficient guitar player. I think he is a little more technically happening. I think Joe is the epitome of cool guitar playing. Just playing Chuck Berry to the hilt, playing Keith Richards to the hilt. Very imaginative songwriting, too. Possibly one of the heaviest bands without being heavy. Tremendous inspiration

in their music. It's almost soul-like. Serious attitude. It's like a dark feeling almost and it's not dark music. The way they put guitar sounds together, they are the kings—after the Stones—of taking a clean guitar sound and making it sound heavy. Getting all the attack and punch and really great riffs. They are so gutsy. This song I didn't need to listen to. It sounds like a lot of Aerosmith songs. I think they took a more com-

mercial approach to it lyrically and melodically. But it sounds like a bunch of Joe Perry/Brad Whitford riffs from *Toys in the Attic* or *Rocks*. It's got a lot of those chord pull-offs, where you play two strings and pull-off. It's very traditional to Aerosmith. Guns N' Roses is kind of like the new Aerosmith. They do a lot of that. But [Aerosmith] did it first. They took the Stones and the Yardbirds and put a thread together and said, here we go, this is our rock 'n' roll. It took a while for them to catch on, too. I wasn't that into music when they came out. I was like seven, but they have had a big impact on rock 'n' roll lately. They are very English, to me. American rock bands, to me, have a party kind of attitude, and English rock bands take music really seriously and have tremendously long roots. A lot of black music in English music. I find that in Aerosmith, too. A lot of soul, groove and Motown in there. I love it.

**5** "Little Red Rooster" from *Flashpoint*, by The Rolling Stones with Eric Clapton/Columbia  
TOM KEIFER: I don't know who it is, but it's killer guitar playing. That song is great. I love that low-down dirty blues. The solo tone is great. The structure of the solo was on. It flowed and it was played with conviction, and that's the thing with blues. Blues is great live. I thought it was Jagger because I've heard him sing that song before. But I couldn't place the guitar. It sounds like Jagger but that's not Keith Richards playing guitar. It sounded like Clapton. I thought, "Is this Stones with Clapton playing guitar?" I thought, "Naw!" The Rolling Stones are the best band there ever was. I pretty much like all their stuff. I can remember being in a garage when I was 14 years old, playing "Brown Sugar" and "Honky Tonk Woman." They made me want to play. 



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About To Change  
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**Joe Walsh—Ordinary**  
Average Guy (Epic/  
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**Harry Connick, Jr.—**  
We Are In Love  
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**Dann Yankee**  
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**Depeche Mode—**  
Violator (Sire/Reprise)  
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**Ozzy Osbourne—Just**  
Say Ozzy (CBS Assoc.)  
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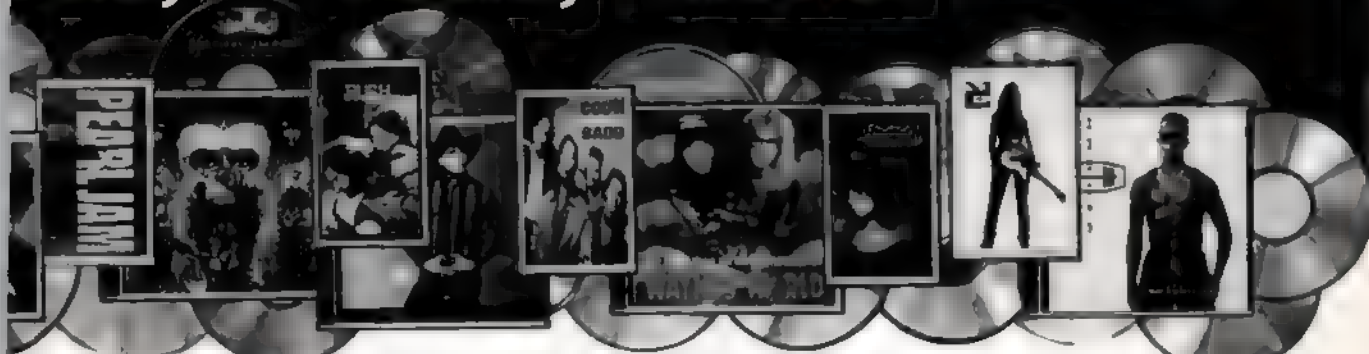
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 Janet Jackson—Rhythm Nation 1814 (A&M) 389-918  
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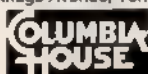
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# JEFF TYSON

By Lorena Alexander



# T-RIDE

**T**he scenario reads like a rock 'n' roll fantasy:

**T** You've just released your eponymous debut album on Hollywood Records. Your first video boasts the same director as Nirvana's "Smells Like Teen Spirit" clip. You hail from the Bay Area, the same music scene where Faith No More, Primus and Metallica hang their hats. You're the last band Bill Graham signed to management before his tragic death. You have your own recording studio, a drummer whose reputation as a producer in local music circles is renowned, and a guitarist endorsed by Joe Satriani as one of the most prolific of his pupils. For the trio called T-Ride, this is no fantasy but the real life scenario of their launch into the rock 'n' roll limelight.

**T** Ride's music is a dense layering of lavish harmonies, surging melodies and "big" production, a sonic landscape practically untread since the mid-'70s,

when Queen originally developed and claimed it as their turf. Ironically, when drummer Eric Valentine, guitarist Jeff Tyson and bass player Dan Arlie met and



began working together in their mid-teens some six years ago, the group consensus was that "the music that we liked listening to stopped being made in maybe 1975," according to Tyson. It was then the three musicians decided the small studio in Arlie's garage was their means to an end. "The object was to turn the studio into something good enough to record our own record," Tyson recalls. "At that time it was bare bones, minimum—we were learning how to record, we were putting the profits back into the equipment, and we were living in shit-holes. It took a long time to actually become what we wanted."

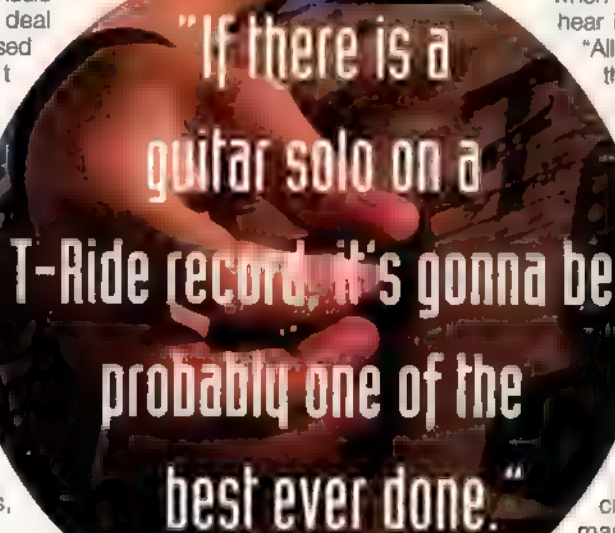
What they wanted was to make music together, only that elusive record deal that drives most young players posed at the starting gate wasn't paramount on the T-Ride wish list. According to Tyson, "All we really wanted was something that maybe we could give to our friends and have for ourselves, and hopefully, this magical dream that obviously was never, ever gonna come true, would be that we got a major deal—but that wasn't really what was on our minds the whole time. The whole time was just, like, make good music, try to keep this [studio] business on its feet. We never shopped the tape out. People started coming to us, which is sort of weird."

Their tape, the demo that got them inked to the Hollywood label, included five tracks that made it to the *T-Ride* album with several of Dan's original vocal performances kept intact. Both demo and debut album were produced by drummer Valentine, initially perceived as "this little 22-year-old kid" by label execs wary about entrusting the project to a rookie. His bandmates knew better: "We said 'We want to produce it ourselves. We're very capable of doing it ourselves,'" Tyson remembers.

No go. The top brass insisted on a name producer. The band sent their demo to all the producers who did some of their favorite records. "Definitely the coolest response was from a guy who did a Led Zeppelin record, I forget which one, but a very cool-sounding Led Zeppelin record. Heard the tape and said 'What do you want from me? This guy's doing a great job. Why don't you just let this little kid produce it himself? You don't need me.'"

Still, it took more convincing before the drummer finally got the green light. As Tyson notes, Valentine's production chops had been honed long before tackling the T-Ride task. "Eric is probably one of the hardest working people I know and he will not conform to what people

think he's supposed to do. He wants to be the best, hands down, period. He'll do whatever it takes to become the best. He would listen to records and experiment and fail, record other bands, experiment with them, and keep trying to get better and better and better, and he would do a 12-hour session and spend five or six hours afterwards trying to experiment with something else. All on his own he discovered all these really incredible recording techniques. When we went to go mix the record in a real studio, the second engineer was going,



"If there is a guitar solo on a T-Ride record, it's gonna be probably one of the best ever done."

'Now wait a minute—how did you know how to do that? That's a really old, secret technique!' Not a lot of engineers know as much as [Eric] does."

The guitarist gets specific: "Let's take a song, the mood for 'Backdoor Romeo,' for instance. It was supposed to be real spooky sounding at the beginning, very dark, and then it's supposed to get really loud and really kind of rock 'n' roll, and then it's supposed to end in a spooky way again. Since Dan writes all the songs, he'll say something like 'I want it to sound like a wheelbarrow' or 'Like a toaster oven,' and then Eric has to somehow interpret that into a musical form, decide how sonically the instruments will be recorded so that they work together, what kind of bass tone he wants to use for Dan's bass, what kind of drum tones will be really aggressive-sounding or kind of back in the mix, and how to fill in the space properly to make Dan's composition come across as efficiently as it can. The bass on the very, very beginning part of 'Backdoor Romeo' they wanted to be kind of different, really aggressive, but they didn't want Dan just

whacking the bass with his pick or his thumb, so what finally happened is Dan ended up playing that part with a violin bow. They ended up putting it through a Marshall stack or something crazy, which is not really what you would do with a bass usually, but the whole tonality of it came across perfectly."

Initially, even friends of the band doubted that T-Ride's three-man line-up could achieve live the same richly textured sound captured in the recording process. "The music is designed to be played by three people, so there's only three instruments going at one time," says Tyson, whose favorite reaction is when people don't believe that what they hear is being generated by three guys.

"All of the parts were played by us and they can be done. The background harmonies and all the instrumentation was designed to be a three-piece band playing it. If Dan is singing, we're singing backup vocals and there's a two-part harmony behind him. If we're all singing, then it's a three-part. When it actually came time to play the album live, learning the syncopation and singing these parts and playing the parts at the same time was really, really difficult, 'cause we didn't consider that when we were writing the record. And especially with me—I mean, I've got so many different guitar tones on this record. We did tones where I was playing the guitar with a bow, and playing the guitar with EBows, and doing all this crazy stuff. That was another thing we didn't consider, so I was gonna have to switch all of these patches while singing, while playing guitar, which is impossible. I have to have somebody do it for me. I have a guitar roadie who does that."

"When it came time to play live, we all sort of sat in our rooms for a couple weeks and learned the syncopation and the vocals. We all happen to be very proficient musicians and we all just happen to be able to sing. That's why there's so many background vocals, and doing them live is really cool. It sounds like the record—it's not as 'big,' but it works."


Tyson describes his own live set-up as "a combination of amps that I've modified myself. They're new amps. I don't endorse anybody, but the guitar that I'm playing is made by a guy in San Francisco named Gary Brower, who's incredible. He's also Joe Satriani's guitar tech. He builds, designs, and assembles all these guitars himself and I went down there on Joe's recommendation. [Gary] was going to just redo a guitar that I'd already had for a long time. The frets were all worn down, the neck was warped, just because I've had it for so



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long. He looked at the guitar and said 'Wait a minute. Where'd you get this guitar?' 'Oh, I bought this somewhere about eight years ago.' He goes 'I built this guitar! I knew it was custom-made but I didn't know who made it, so I said 'Wow! What else do you have?' and he showed me some other stuff. I was so blown away immediately that I ended up buying another one! They're the only guitars I really care to play now. Nothing really special about them, they're just amazing."

Listeners might be surprised to find not only the absence of fretboard acrobatics, but a dearth of six-string soloing altogether on the *T-Ride* album, some-

what unexpected from a band with a guitarist who first started playing at the age of 13 and eight months later began training with the Satch. "Well, my theory about that is the music is what's more important," explains Tyson, who remembers his first guitar was a Peavey T-15. "Personally, I like listening to music that has lots of singing in it, lots of drums, something that can move you without having some sort of flashy guitar hero in it. There are certain spots in the music where we did require some little guitar stuff like that, for instance 'I Hunger.' But even those are restricted to certain rhythmic parameters and certain things that

make them fit within the musical structure. I never actually did an improvisation, like a serious guitar solo as people do, just because it never really fit in with the music anywhere. I like the guitar playing I did on this record, but I know that I'm capable of a lot more. All the rhythm guitars are probably some of the tightest, most different-sounding rhythm guitar [parts] that have ever been done. In that way, the ability to play the guitar is pretty obvious. I figure that after a while, maybe there will be a song written where there's actually space for a guitar solo, and when that does happen, it's gonna be a honey! If there is a guitar solo on a *T-Ride* record, it's gonna be probably one of the best ever done."

The man who helped Tyson learn more than a few of those licks would likely second the notion. Satriani once called the guitarist "the silver lining on my cloudy Monday" after abruptly ending a frustrating lesson with a student who, unlike Tyson, wasn't abiding by Satch's cardinal rule: practice, practice, practice. Tyson says the biggest lesson he learned from his famed teacher was "to be different. Don't be in with the crowd. I remember when Yngwie Malmsteen was big, I'd bring in some things that I wanted to learn from him. Joe'd teach them to me, and I'd somehow apply them into my playing, but he'd stop me every once in a while and he'd go 'Remember, this guy is big right now. Everybody's learning his stuff. Don't copy other people. Use their stuff to teach yourself how to sound like yourself, because everybody will be able to play like this in 10 years and it's not gonna mean shit. You don't want to be the next copy guitar player, you don't want to be the next Joe Satriani—you don't want to be anything but Jeff Tyson.'"

So does he still consciously do things so as to not imitate other players? "Well, that's the thing, it's totally *unconscious*. The point of failure, I feel, for most guitar players is when they look at it physically: 'Okay, here's the neck, here's position II, which is A-minor, and I've got these positions that I can play, and I can do it in this rhythm.' That's not what music is. Music is not a position, it's not something that you see. It's vibrations. You can hear it, and it evokes some kind of emotion. Interpreting my own experiences and emotions into music was always kind of easy for me because I'm this incredibly emotional guy."

Tyson shares one of his fondest memories of studying with Satriani: "Eventually, as I got better, he scheduled me at the end of the day and we just sat down and jammed for like two or three hours at a time. There wouldn't be any conversation, there wouldn't be any information changing, but it was just the

*Continued on page 154*



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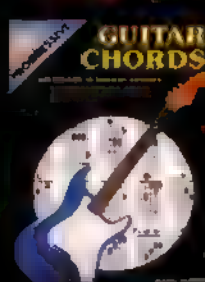
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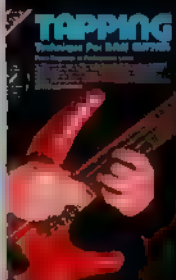
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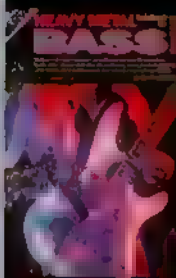


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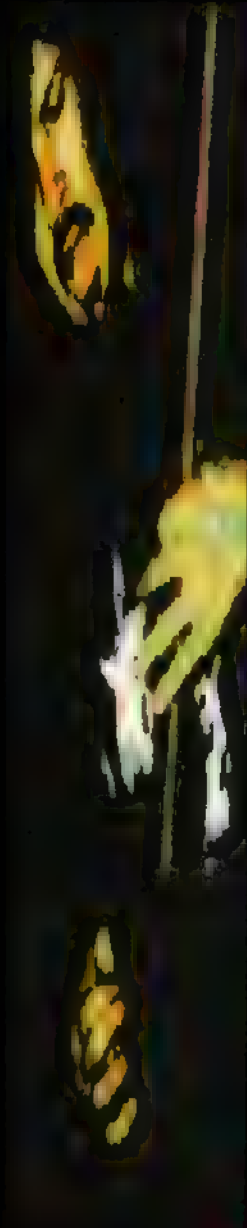
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# DIAMOND DARRELL

## POWER GROOVER

# PANTERA

by Pete Prown

If you're looking for something new in the concert world, you might want to check out a Pantera gig...but don't forget to bring the riot gear. Like any respectable thrashers, the fans in Pantera's mosh pit put on their own show, nonchalantly tossing fellow concert-goers over their heads like rag dolls while engaging in any number of ritualistic war dances. In kindred spirit, the self-proclaimed "Cowboys From Hell" sprint, leap, and convulse onstage like a pack of newly-reanimated Neanderthals, with lead vocalist Phillip Anselmo drawing most of the attention for his primal caterwaul and tattoo-festooned brawn. On his left, however, stands the equally imposing presence of Diamond Darrell, an axeman whose magenta-tinted goatee and six-string combination of speed, soul and tasty finesse seem destined to rewrite the thrash guitar rulebook. With Darrell's chops keeping the furnace fully stoked, the four musicians from Pantego, Texas rip through a set of guitar-driven angst that sounds like the sonic equivalent of Armageddon. Just a few feet away, the moshers keep moshing along with them, and when lights go up, the audience actually looks more exhausted than the band. It's only then, too, that an even greater reality dawns upon the weary mass of humanity: Pantera was just the opening act.

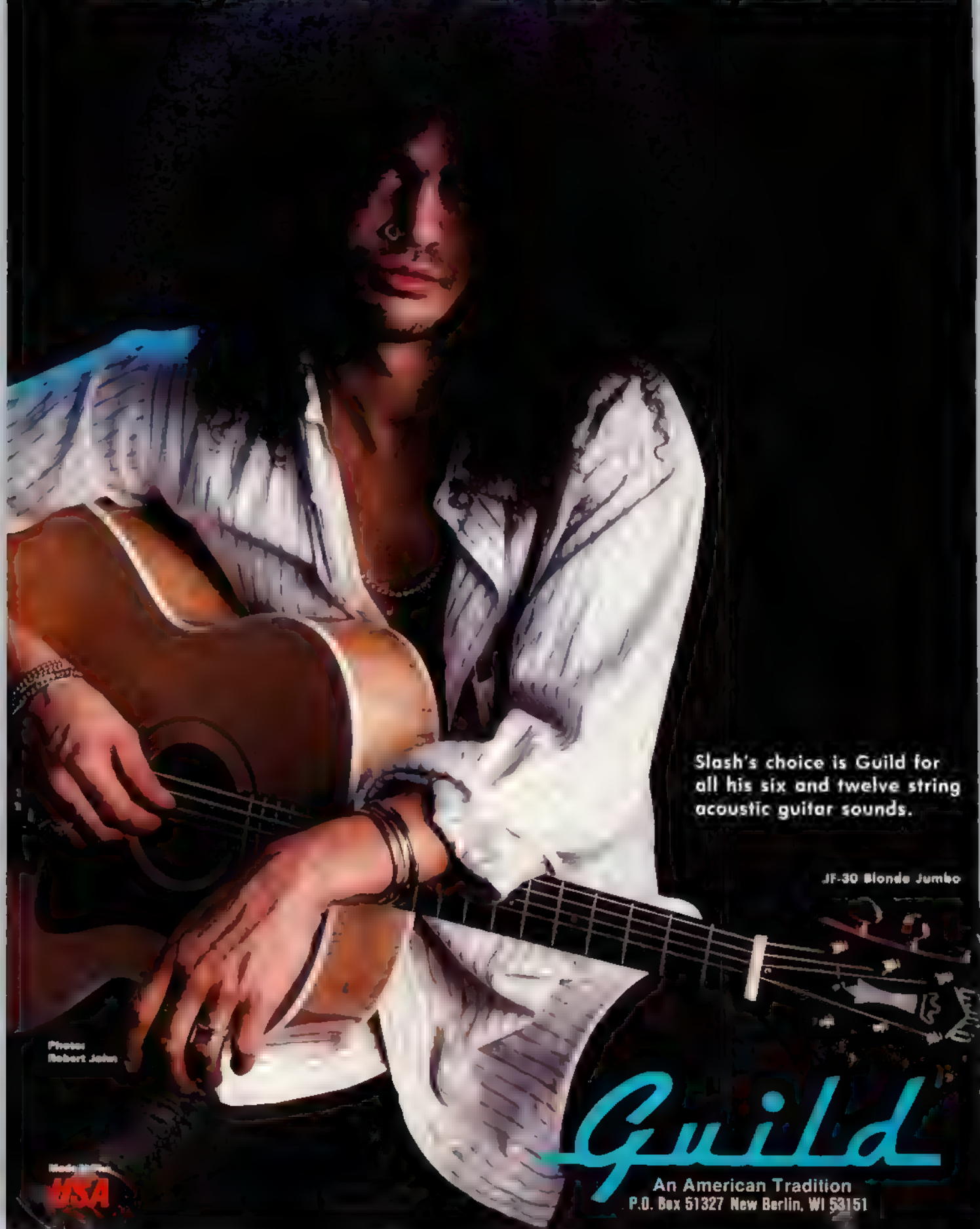




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This is just the kind of effect the band likes to have on their audiences, too. Although frontman Anselmo profusely thanks headliners Skid Row for allowing them to join the tour, Pantera make it clear through their music that they're not about to just lay down and die onstage—they fight for the fans' respect just as hard as any major band out there, and the strategy seems to be working. It was only a few years ago that Pantera were a fledgling thrash act from the Lone Star state, but then their debut, *Cowboys from Hell*, sold in excess of 130,000 copies, and now their current set, *Vulgar Display of Power*, is stalking its way even further up the album charts. As another mark of their rising popularity, the foursome played the gig of a lifetime last September, jamming in front of several hundred thousand rock-starved fans at the epic Monsters of Rock concert in Moscow. If that weren't enough, the young metalers also shared the stage with some rather respectable company that day—Metallica, AC/DC and the Black Crowes.

"I don't know which was more amazing about that show—the number of fans there or the dudes we played with," muses a rather sweaty Darrell, now relaxing backstage after an incendiary set in Philadelphia. "It's funny how we got on the bill, too. The A&R guy who got us signed, Mark Ross, left Atco and was then helping put together the Monsters of Rock show. They needed one more band to fill the slot and this Russian promoter said he wanted a young, honest band that could really do the business. He'd seen us play live, too, so he mentioned our name to Mark, who freaked out

"Even though I'm a metal player, I'm into heart and feel, not noise and melody."



Joe Gironi/Photofeatures



and said, 'Hey, I'm the freakin' guy who signed them!' So we were in. It was even funnier, because when we were making the *Cowboys from Hell* record, we did some gigs to keep us fresh during the production, but it really broke our concentration, so we swore we'd never do that again. Then, we're right in the middle of *Vulgar Display*, working real hard, and Mark calls, asking us to come to Moscow to play with Metallica and AC/DC! We couldn't pass that up. The show went great, too, and even though the fans couldn't speak English, they could still feel the emotion in Phillip's voice—I guess music is the universal language. And you should see this movie they're putting out of the concert—I've seen the Pantera segment, and even though they chopped a few of my solos in half, the audience is going totally berserk. I've never played in front of that many people before in my life, either...and probably never will again."

For Darrell, it's been a long road from his days as an axe-obsessed teenager in Texas to that historic Moscow stage, but even his early days were marked by highpoints of their own. In fact, after only playing a year or so, the young picker was banned from every guitar contest in the state—largely because he had already won them all! "It's not my claim to fame," he says, grinning. "But when I was 14 or 15, there was this station called Q102, which back then was the big rock station around, and they had this 'Hottest Guitar Player in Texas' contest. The deal was that you'd record two minutes of your hottest licks and then take it to this music store in Dallas, where they'd listen to it and pick the best 15 players to compete at this club called the Agora Ballroom. So you'd get up there and play for five minutes, and they'd narrow it down to the top three. So my parents got me into the club, and I got up there and wailed on something like 'Eruption,' or Randy Rhoads' 'Mother Earth,' as well as my own licks. I was all fired-up, and even though I didn't think I did all that well, I got picked for the top three spots, and then went up again, hammered as hard as I could, and won first prize, which was a Dean guitar. Then I entered the next contest, won again and got a Charvel, entered another, won an ESP, and so on. Eventually, the contest people said, 'Look man, you've already won seven contests, so why don't you let somebody else take a shot—just be a judge or something!' And that was the end of my contest days."

"I guess being from Texas figures into my playing, too. There's a lot of great players down there, like Bugs Henderson, Jimmy Wallis, and Ricky Lynn—all big influences on me. You hear

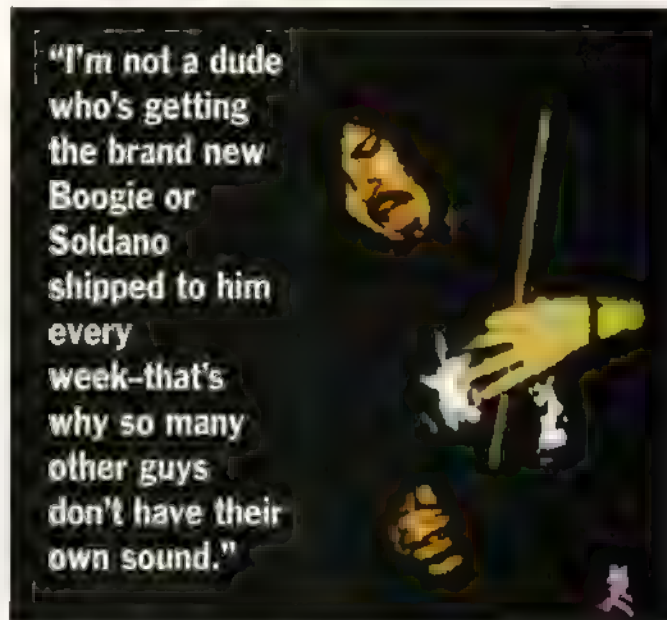
a lot about the Austin players, but all these guys are from Dallas. My dad worked at Pantego Sound, where we now cut our albums, and he did a record with Bugs, so I was lucky enough to sit and watch him play. He'd tell me about what he was feeling when he was playing, so even though I'm a metal player, I'm into heart and feel, note value and melody. I can shred—that's no problem—but to me, guys who shred all the time maybe aren't talented enough to play tasty or melodically. I got aggression, but that's not the whole picture, and you can see that in my influences. For rock players, I was inspired big time by Eddie Van Halen on *Van Halen I* and *II*.

Randy Rhoads, Michael Schenker, and especially Ace Frehley were important for me, too. But I've never learned more than two or three solos by any player—I was always after getting the vibe of the player, especially Van Halen. I still listen to Eddie before I go onstage, to get some of the spontaneity and liveness of his playing."

Along these lines, one of the most exciting aspects of Darrell's playing is his slick picking and phrasing style, which, in contrast to many other thrashers, is polished, tasteful, and blindingly fast (just check out the synapse-frying solo in "Rise"). Surprisingly, the guitarist plays down his technical prowess, preferring instead to preach the good word of soulful guitamanship. "As a player, I think I'm just good enough for thrash," Diamond D. continues. "To me, a thrash dude like Alex Skolnick is more like a Steve Vai, or any other guy who knows every scale in the book, or how a note is going to sound even before he plays it. I'm not trying to blow that guy down, but he doesn't always sound like he's playing from the heart to me—he sounds more like somebody who went to school, learned to work a computer and patch in 20 million words per minute. It's just chops, and anybody can learn that, while playing from the heart means more to me than playing a million notes. So I don't have great chops, and I don't want any. I'm fast enough, but I'm not a shredder. And I do more of the legato Van Halen stuff than you think, and my left hand is

doing most of the work. I actually thought the 'Rise' solo was a little sloppy, but it had character, so I left it in."

"Scale-wise, I know a major scale, and a minor scale and a pentatonic blues



scale, and that's about as deep as I ever got. Two days ago, I bought a scale book and was learning the F major scale in five positions, just to feel like I was doing something positive for my playing. But I'm not a heavy theory dude at all, and I've only ever taken one or two lessons in my life. The only person who taught me anything is my dad, who's really a well-rounded musician. He plays acoustic guitar really fluently, and also electric guitar and keyboards. When I was a kid, I remember showing him that I knew 'Smoke On The Water' on the E string and he goes, 'Try doing it with these barre chords.' So then I began playing Rant-rant-rant, rant-rant-ra-rant just like Blackmore and thinking, 'Jeez, my Dad knows everything!' I also used to go over to his house on Sunday nights with a record like Clapton's 'Cocaine,' or some Van Halen one, and he'd show me how to pick things off there by figuring out the chords or whatever; then I'd learn the rest on my own from there. He had problems with Van Halen, though. He'd say, 'Damn, that guy uses a lot of reverb. Anybody who has a guitar sound like that can sound like God.'"

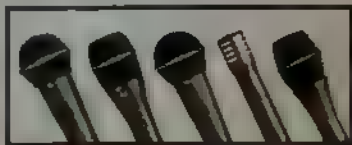
Though he himself doesn't use as much reverb as Van Halen in the studio, the Pantera guitarist does try to approximate the spontaneous energy that the guitar legend brought to his band's early records. And while he's on the subject, the axeman also eventually breaks down and divulges the secret behind his super-high 'harmonic scream' technique.





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I'm not a heavy theory dude at all, and I've only ever taken one or two lessons in my life. The only person who taught me anything is my dad, who's really a well-rounded musician.

"Okay, here's my harmonic lick, and I hope everybody learns it," Darrell explains. "I think this is the one thing that I've contributed to the guitar scene, and even though it's no big deal, it's my thing. First, I take the G string and flick it with my left hand while dumping my Floyd Rose way down. Then, right when it goes down, I slightly tap it on either the 5th fret, 4th, 3rd, 2nd, 1 1/2 or 1 1/4 frets. And finally, you yank it up really smoothly, and it sings. You can hear it in the beginning of my solo to 'Demons Be Driven.' People think I'm using a whammy pedal or a harmonizer, but it's just me and my fingers!

"In the studio, the band spends a lot of time writing songs and working on the rhythm tracks, so the last thing anybody's interested in is my guitar solo. Phil says that the day of the lead guitar player is over—he'd like the lead to be one measure long, so we could get back into the jam, and I agree to a certain extent. I mean, there's never going to be another Edward fuckin' Van Halen who plays leads that you don't ever want to end. The kind of stuff we do is more group-oriented, so I try to keep my solos interesting and innovative to the extent that I can. For most leads, I usually say to the guys, 'Let's go to the key of A for a bar or two and then go back into the song,' just so we'll have the whole tune written and done with. We don't change it much after that, structurally. Then I'll take the basic track home, stick it in my 4-track, and play a solo over it; then I'll switch to track 4 and do another one. Finally, I listen to the two leads for any interesting things that are going on, and then work off that the next day. Then again, on 'Cemetery Gates' from

*Cowboys from Hell*, I just did one solo and that's all I worked from. But I don't cover these demo jobs note-for-note, and I still try to be as spontaneous as possible. But this way, you don't waste everybody's time in the studio trying to figure out your damned guitar solo."

While Darrell's wild-ass lead and rhythm parts are helping him to become one of the top thrashers of the year, a good chunk of his popularity also stems from his singular tone, a voice so deep and menacing that it seems to be wafting out of a Stephen King novel. "I've always wanted my very own tone," states the Panterian, flatly. "Actually, a lot of it comes from my Randall amps. I won a Randall half-stack in one of those contests, and I heard something different in it than other amps—it was like a chainsaw—and I bet myself that someday I could make it my own. Then, after a year-and-a-half, I found it. The funny thing is that they're solid-state amps, but everybody thinks they're tube. The Randall people once sent me a tube amp, and it did sound a little warmer, but the solid-state is still a nasty fuckin' amp, and I love it. I use six RG100HTs onstage now. And I'm not a dude who's getting the brand new Boogie or Soldano shipped to him every week—that's why so many other guys don't have their own sound. I don't have a pedal board that's 30 feet long, either: just a Furman PQ4 parametric EQ and a blue MXR 6-band EQ for my tone. For guitars, I only use Deans, because to me, they're fucking fighting weapons—a shotgun! Originally, I loved them just for the look, and when I was 13, I got a Dean catalog and nearly shit in my pants. A few years ago, the company went out of business, and now



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With the gear talk winding down, it becomes clear that the backstage-bound Darrell, who's been patiently answering questions for about an hour, has his mind on more leisurely pursuits, and is ready to wrap things up. But before hitting the post-concert trail, the axeman decides to end the interview on a philosophical note, and attempts a summation of the Pantera experience, which he does with just a pinch of Texas-bred wisdom: "Our music is wild, and that's it. I don't want to spend my life playing boring, low-key music, so when I pick up my axe, I just go for it and rip, unless I'm really sick or something—I like to fuckin' hammer! And sure, I've gotten hurt at a bunch of gigs, like being knocked out, and stage-diving with my guitar into a group of 50 people. But hell, that's just a part of rock 'n' roll, dude." ☒

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## MACHINE GUN

Jimi Hendrix. Band Of Gypsys. "Machine Gun." Rock's greatest, most inventive guitarist in what could be called his most incredible live performance ever recorded. From one of four New Year's shows, recorded at New York's Fillmore East on December 31, 1969 and January 1, 1970, which document a turning point in the career of a maturing Jimi Hendrix, whose powers of musical communication were growing by leaps and bounds, and would continue to do so throughout what was, unfortunately, the last year of his life. On every cut of the record, Jimi is so "on it" it's positively scary—and the sound! Never has his guitar sounded so beautiful and devastating at the same time. There is a quality to these recordings that simply cannot be described, other than to say they set the standard—and continue to do so—for what rock guitar has the potential to be. *Band Of Gypsys* is certainly a pinnacle in what was already an enormously important, influential and successful career.

One unusual thing about "Machine Gun" is that Jimi is tuned down a whole step, not the usual half step that he normally preferred for live performance. In fact, on the opening cut, "Who Knows," he's tuned down a half step, and tunes down an additional half step while introducing "Machine Gun." (Tuning down a whole step was often used by Hendrix after this point, one example being the Atlanta 7/4/70 show; Jimi's disciple, Stevie Ray Vaughan, also tuned down a whole step for many of his live performances.) Tuning down a whole step definitely adds to the heaviness of the tune. This song is in the same mold as Jimi's "Hear My Train A-Comin'," which itself was inspired by Muddy Waters' "Still A Fool" and "Rolling Stone," two tunes that Jimi combined early in his career to create "Catfish Blues," also titled "Experience The Blues." The uptempo counterpart to these slow-groove tunes is "Voodoo Chile (Slight Return)." Unlike those tunes, "Machine Gun" has no chord changes; it's a meditation on one chord, E, taken through a series of riffs and moods, featuring a wide range of dynamics, similar in this sense to Howlin' Wolf's "Commit A Crime" ("I'm Leavin' You" aka "What A Woman"). Any true similarities end with basic structural analysis, however, for this is *pure Hendrix*, music of a kind that only he was capable of.

The main lick in this tune is based on the E Blues scale (E,G,A,B,B,D), as is most of the soloing. Jimi blurs the gap

between minor and major tonalities throughout with the use of the major third, G<sub>♯</sub>, and the major sixth, C<sub>♯</sub>, and also adds the ninth, F<sub>♯</sub>. For the most part, he resides in I and XII positions, with occasional use of VII position. Melody, phrasing, fluidity, touch, sound, spirit—they're all here in abundance. Each phrase is a gem to be studied in every detail. Notice during the verse sections that Jimi often plays what he sings, moving effortlessly between this technique and soloing with a great sense of balance. Many of the lines are "between-the-cracks," making them virtually impossible to write down in absolutely strict time, so close listening is definitely required for a true grasp of the phrasing.

There's a lot of playing in this tune—the first solo doesn't begin until 3:59, and the tune is well over 12 minutes long. Hard to transcribe? Oh nooo. Only the hardest tune I've ever transcribed for this magazine. One tremendous factor in the tune is Jimi's incredible use of effects, those being the Vox wah-wah pedal, Fuzzface distortion unit, Univibe and Octavia. The Univibe is a device originally made for organs to reproduce the swirling sound of a Leslie speaker, and the Octavia is a device made for Hendrix by Roger Mayer that recreates a note one octave higher than played through massive compression and distortion. This effect is heard more clearly on "Who Knows," as well as the classics "Purple Haze" and "One Rainy Wish." The intenseness of the Univibe is apparent on the opening note of Jimi's solo, which sits there with endless sustain. It's safe to say that those Marshalls were *pumping*. Jimi's vibrato? Forget about it; there is none better. One thing to keep in mind is that there are many things that happen when you're standing there with a guitar turned up that loud, with a variety of sounds generated by the powerful magnetic field of the pickups. Feedback and sympathetic vibration create a lot of the fullness in the sound, explained more specifically with footnotes throughout the tune. All of Jimi's tremolo bar manipulations have been included as accurately as possible, such as the incredible trill riff at 4:57. Notice that Jimi had his bar set so that he could pull up on it at least one whole step. Another example of great tremolo bar usage is on the all-hammered riff at 10:48, where Jimi vibratos with the bar throughout the entire riff.

In preparing this transcription, I had the good fortune of seeing a video of this performance, which helped to more clearly identify many of the unusual manipulations, such as tapping the headstock,

picking the springs of the tremolo system and flicking the toggle switch, as well as identifying the fingerings and positions used. Hopefully a commercially released video of this performance will be made available soon. Even with this additional information, there are things in this performance that Jimi himself never recreated, and will forever remain a mystery, which is a part of what makes this such a timeless classic.

## SUMMER SONG

Coverboy Joe Satriani is back with this pop-y uptempo rocker, from his latest release, *The Extremist*. The song opens with inversions of A5 and D/A played against an open A pedal tone, played in unison by two guitars. A lead guitar enters with a melody sounded by natural harmonics, treated with slap-back echo. The main melody during the A section is based on A Mixolydian (A,B,C<sub>♯</sub>,D,E,F<sub>♯</sub>,G), and, along with the rhythm part and groove, is reminiscent of Joe's buddy Steve Vai's "I Would Love To." Joe uses a wah-wah on the single-line guitar throughout the tune. Notice Joe's deft use of the tremolo bar for subtle vibratos and not-so-subtle harmonic deviations and dives. On the B sections, Joe plays a melody with a bit more improvisation inherent in it, alluding to A Pentatonic minor (A,C,D,E,G) with the use of C<sub>♯</sub>.

The solo begins with a key change to G minor, over which Joe plays lines based on G Pentatonic minor (G,B<sub>♭</sub>,C,D,F) with the inclusion of the major sixth, E. Joe's third phrase begins with a pull-off lick using the open G string, adding the <sub>♭</sub>5, D<sub>♭</sub>, creating an incredibly long, beautiful phrase articulated with absolute precision. This is followed by chord movement between F<sub>♯</sub>m7 and Am7, with Joe playing the F<sub>♯</sub> Blues scale (F<sub>♯</sub>,A,B,C,C<sub>♯</sub>,E) over F<sub>♯</sub>m7 and A Pentatonic minor over Am7. Keep in mind that F<sub>♯</sub> Pentatonic minor is made up of the same notes as A Pentatonic major. Over D, Joe plays lines based on D Mixolydian (D,E,F<sub>♯</sub>,G,A,B,C), and over E, the lines are based on E Mixolydian (E,F<sub>♯</sub>,G<sub>♯</sub>,A,B,C<sub>♯</sub>,D) with the use of chromaticism, followed by a recap of the main melody. Over the bridge and outro, Joe plays beautiful lines which make extensive use of open strings. As usual, Joe displays great chops and a great sense of melody throughout.

## 316

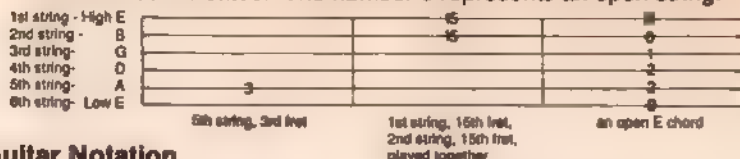
This little ditty from *For Unlawful Camel Knowledge* gets its title from the birthday

*Continued on page 164*



# TABLATURE EXPLANATION

**TABLATURE:** A six-line staff that graphically represents the guitar fingerboard, with the top line indicating the highest sounding string (high E). By placing a number on the appropriate line, the string and fret of any note can be indicated. The number 0 represents an open string.

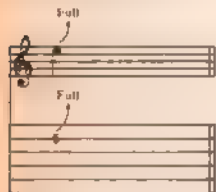


## Definitions for Special Guitar Notation

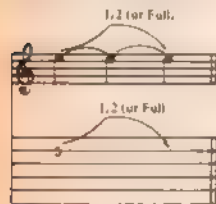
**BEND:** Strike the note and bend up 1/4 step (one fret)



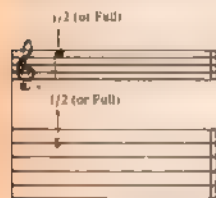
**BEND:** Strike the note and bend up a whole step (two frets)



**BEND AND RELEASE:** Strike the note and bend up 1/2 (or whole) step, then release the bend back to the original note. All three notes are tied; only the first note is struck.



**PRE-BEND:** Bend the note up 1/4 (or whole) step, then strike it.



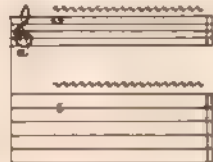
**PRE-BEND AND RELEASE:** Bend the note up 1/2 (or whole) step. Strike it and release the bend back to the original note.



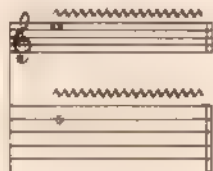
**UNISON BEND:** Strike the two notes simultaneously and bend the lower note up to the pitch of the higher.



**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the left hand or tremolo bar.



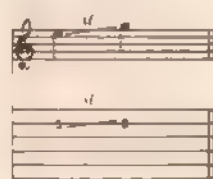
**WIDE OR EXAGGERATED VIBRATO:** The pitch is varied to a greater degree by vibrating with the left hand or tremolo bar.



**SLIDE:** Strike the first note and then slide the same left-hand finger up or down to the second note. The second note is not struck.



**SLIDE:** Same as above, except the second note is struck.



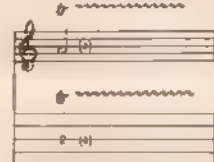
**HAMMER-ON:** Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking.



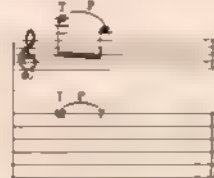
**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.



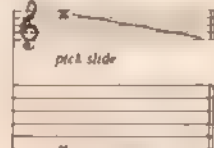
**TRILL:** Very rapidly alternate between the note indicated and the small note shown in parentheses by hammering on and pulling off.



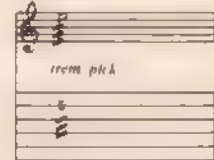
**TAPPING:** Hammer ("tap") the fret indicated with the right-hand index or middle finger and pull off to the note fretted by the left hand.



**PICK SLIDE:** The edge of the pick is rubbed down the length of the string producing a scratchy sound.



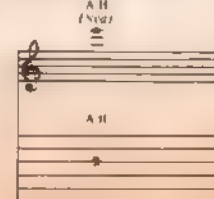
**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.



**NATURAL HARMONIC:** Strike the note while the left hand lightly touches the string over the fret indicated.



**ARTIFICIAL HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the right hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics.



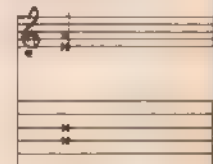
**TREMOLO BAR:** The pitch of note or chord is dropped a specified number of steps then returns to original pitch.



**PALM MUTING:** The note is muted by the right hand light touching the string(s) just before the bridge.



**MUFFLED STRINGS:** A percussive sound is produced by laying the hand across the strings without depressing them and sinking with the right hand.



**RYTHM SLASHES:** Strum chords in rhythm indicated. Use chord voicings found in the fingering diagrams at the top of the first of the transcription.



**RYTHM SLASHES (SINGLE NOTES):** Single notes can be indicated in rhythm slashes. The circled number above the note indicates which string to play successive notes are played or same string, only the fret number is given.





# MACHINE GUN

As Recorded by Jimi Hendrix  
(From the album BAND OF GYPSIES/Polydor Records)

Words and Music by Jimi Hendrix

Tune down one whole step

⑥ = D ③ = F  
⑤ = G ② = A  
④ = C ① = D

Moderately Slow Rock ♩ = 72

†Introduction

(Approx. 22 sec.)

(Solo gtr.)  
N C

(w/Univibe & Fuzzface)

PM

\*Transcription written as if instruments were tuned normally.

Full Full

(Bass enters)

Full Full

PM -----4

\*T = thumb

Full

1/4

3

(slow, wide vib)

Full

1/4

3

Full

Full p

†Introduction "Happy New Year, first of all An' I hope you have about a million or two million more of 'em, if we can get over this summer Nyeh, heh, heh. We'd like to dedicate this one to, uh, sort (of) a draggy scene that's goin' on, all the soldiers that are fightin' in Chicago and Milwaukee and New York, oh yes, and all the soldiers fighting in Viet Nam. Like to do a thing called "Machine Gun."



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Fdbk.  
(8va)

rake

P.M.

\*Open B rings as the result  
of sympathetic vibration

[illegible]

Ma - chine gun, — yeah, tear in'

Full Full

Fdbk (8va)

Full Full

Fdbk

Fdbk pitch F#

[illegible]

Musical score for the song "E - vil man... make me kill you." The score is written for voice and piano. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in treble and bass clefs. The tempo is marked "Allegretto". The lyrics are "E - vil man... make me kill you." The score includes various musical notations such as triplets, slurs, and dynamic markings like "Full" and "sl. sl. sl.".

E - vil man make you kill me      E - vil man make me kill you

Musical score for the song "E - vil man make you kill me". The score is written for voice and piano. The voice part is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The score includes lyrics and musical notation with various performance markings such as slurs, accents, and dynamic markings (P, Full).

e - ven though, were on - ly fam - 'lies\_ a - part —

Full Full Full Full rake P H

P Full H Full Full Full P (2) (2) P H



[illegible][illegible]

The musical score for 'The Rose Tree' is presented on two systems. The first system contains the vocal melody and the piano accompaniment. The vocal melody is written in treble clef with a key signature of one sharp (F#). It begins with a rest for two measures, followed by a series of eighth and sixteenth notes. The piano accompaniment is written in bass clef and features a steady eighth-note pattern in the left hand and a more complex right hand with triplets and sixteenth notes. The second system continues the vocal melody and piano accompaniment. The vocal melody includes a wavy line indicating a trill. The piano accompaniment continues with the same rhythmic patterns. The score is marked with various dynamics and articulations, including 'Full', 'P', 'H', and 'V'. The piece concludes with a final rest for the vocal line and a sustained piano accompaniment.

Hey, I pick up my axe an' fight like a far-mer, now, — yeah, but you

Full P H Fdbk. (8va) 1/2

H Fdbk. pitch. F#

still blast me down to the ground.

Full P H Fdbk. (8va) 1/2

H Fdbk. pitch. B

let ring

Full P H Fdbk. (8va) 1/2

H Fdbk. pitch. B

Full P H Fdbk. (8va) 1/2

H Fdbk. pitch. B



The same way you shoot me down, ba-by, you'll be

rake P M rake rake P H H P H 3

15 12 15 12 12 (12) 12 14 (14) 12 14 12 14 14

P H 0 P H 0

go - in' just the same, — three. times the pain. — An' your

Full  
(slight vib)  
rake  
Full

14 12 14 12 10 14 12 10 14 12 14 14

P H P sl

[illegible]

Full

N.C. Full

Guitar solo I

Full

1/2 1/4

hold bend

ff (increase vol.)

trem. bar

1/2 1/4

First system of guitar notation. The treble clef staff shows a sequence of notes with various articulations: a 'Full' note with a wavy line, followed by a half note, and then a series of eighth notes with 'Full' and 'H' (half) markings. The bass clef staff shows a corresponding sequence of notes, including a 'Full' note and a half note, with a wavy line indicating a 'slow, wide vib.' (slow, wide vibrato) effect.

Second system of guitar notation. The treble clef staff features a series of eighth notes with 'Full' and 'H' markings, followed by a sequence of notes with 'P' (palm mute) and 'sl' (slide) markings. The bass clef staff shows a corresponding sequence of notes, including a 'Full' note and a half note, with a wavy line indicating a 'slow, wide vib.' effect.

Third system of guitar notation. The treble clef staff shows a series of eighth notes with 'Full' and 'H' markings, followed by a sequence of notes with 'P' and 'sl' markings. The bass clef staff shows a corresponding sequence of notes, including a 'Full' note and a half note, with a wavy line indicating a 'slow, wide vib.' effect.

Fourth system of guitar notation. The treble clef staff features a series of eighth notes with 'Full' and 'H' markings, followed by a sequence of notes with 'P' and 'sl' markings. The bass clef staff shows a corresponding sequence of notes, including a 'Full' note and a half note, with a wavy line indicating a 'slow, wide vib.' effect.

Fifth system of guitar notation. The treble clef staff shows a series of eighth notes with 'Full' and 'H' markings, followed by a sequence of notes with 'P' and 'sl' markings. The bass clef staff shows a corresponding sequence of notes, including a 'Full' note and a half note, with a wavy line indicating a 'slow, wide vib.' effect.

Sixth system of guitar notation. The treble clef staff features a series of eighth notes with 'Full' and 'H' markings, followed by a sequence of notes with 'P' and 'sl' markings. The bass clef staff shows a corresponding sequence of notes, including a 'Full' note and a half note, with a wavy line indicating a 'slow, wide vib.' effect.

\*Bend both notes simultaneously w/3rd fin.  
†Play "behind the beat" slightly



\*Pull bar up.

Full P Full Full 1/2 Full Full 3 6 3 P Full

Full P Full 1/2 Full P Full

Full Full Full Full Full Full Full Full Full Full Full

Full rake rake Full Full Full Full Full Full Full Full Full

Full Full Full Full 1/4 Full 1/2 1/2 1/2 Full

Full Full Full 1/4 Full 1/2 1/2 1/2 P.M. Full

Full 1/2 1/2 Full 1/2 Full 1/2 Full 1/2 Full

Full hold bend hold bend 3 trem bar

Full 1 1/2 Full 3 1/2 1/2 2 1/2 Full Full Full Full Full

trem bar Full trem bar Full rake Full Full Full Full Full

Full Full Full Full Full Full Full Full Full Full Full

(Unvibe off) (Unvibe on [fast])

Full Full Full Full Full Full Full Full Full Full Full





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Oo, Af - ter a while, your, your cheap-talk won't ev-en cause me pain,

The first system of music includes a vocal line and a guitar line. The vocal line has lyrics: "Oo, Af - ter a while, your, your cheap-talk won't ev-en cause me pain,". The guitar line features a triplet of eighth notes, a quarter note, and a half note, with a slide (sl) on the half note. The bass line has a half note, a quarter note, and a half note, with a slide (sl) on the half note.

oo. so let your bul-lets fly like rain

The second system of music includes a vocal line and a guitar line. The vocal line has lyrics: "oo. so let your bul-lets fly like rain". The guitar line features a triplet of eighth notes, a quarter note, and a half note, with a slide (sl) on the half note. The bass line has a half note, a quarter note, and a half note, with a slide (sl) on the half note.

Oo, 'Cause I know all the time you're wrong, ba - by, and you'll be go - in' just the same.

The third system of music includes a vocal line and a guitar line. The vocal line has lyrics: "Oo, 'Cause I know all the time you're wrong, ba - by, and you'll be go - in' just the same." The guitar line features a triplet of eighth notes, a quarter note, and a half note, with a slide (sl) on the half note. The bass line has a half note, a quarter note, and a half note, with a slide (sl) on the half note.

oo. Ma -

The fourth system of music includes a vocal line and a guitar line. The vocal line has lyrics: "oo. Ma -". The guitar line features a triplet of eighth notes, a quarter note, and a half note, with a slide (sl) on the half note. The bass line has a half note, a quarter note, and a half note, with a slide (sl) on the half note.

\*Vibrato note behind nut.



chune gun, tear - in' my fam - 'ly a - part

Oo,

The first system of music shows a vocal line in treble clef and a guitar line in bass clef. The vocal line has lyrics: "chune gun, tear - in' my fam - 'ly a - part". The guitar line includes dynamics like *p* (piano) and *Full*, and articulations like *sl* (slide) and *tr* (trill). There are also fingerings like 3, 5, and 7 indicated.

Hey, yeah Al - right, tear-in' my fam-'ly a 3 part.

Oo,

rake

The second system continues the vocal and guitar parts. The vocal line has lyrics: "Hey, yeah Al - right, tear-in' my fam-'ly a 3 part." The guitar line includes dynamics like *Full* and *p*, and articulations like *sl* and *tr*. There are also fingerings like 3, 5, and 7 indicated.

\*Vibrato behind nut. \*\*Bend note behind nut.

(Continue bkgd. vocal part, next 16 bars [4 times])

The third system features a guitar solo in treble clef and background vocal parts in bass clef. The guitar solo includes dynamics like *Full* and *sl*, and articulations like *tr* and *sl*. There are also fingerings like 3, 5, and 7 indicated. The background vocal parts are marked with *Full* and *sl*.

Guitar solo II

N.C.

trem. bar (Fuzzface)

grad. ascent

trem. bar

The fourth system features a guitar solo in treble clef and background vocal parts in bass clef. The guitar solo includes dynamics like *Full* and *sl*, and articulations like *tr* and *sl*. There are also fingerings like 3, 5, and 7 indicated. The background vocal parts are marked with *Full* and *sl*.

†Other sigs. ring due to excessive volume & sympathetic vibration.

\*Depress bar before sounding note.

Fdbk. (8va)  
Fdbk. (15ma)

Fdbk. pitch D (sounds A below via trem bar)

Fdbk. (8va)  
Fdbk. (15ma)

Fdbk. pitch: G Fdbk. pitch: B

\*Pull bar up. Fdbk. pitch: A

Fdbk. pitch: F# A.H. pitch: C#

Fdbk. (15ma)  
Fdbk. (8va)

Fdbk. pitches: A, C#

trem. bar  
Fdbk. (8va)  
Fdbk. (15ma)

\*w/Other pitches. Fdbk. pitches: A, C# C# G G, A, F#





Voodoo Child Pt. 2

Jimi Hendrix

*p* (Jimi switches ground switch on amp)

*mp*

*f*

\*w/Other pitches.

Fdbk pitches. A

\*Tap headstock.



[illegible]

The musical score is written on two staves. The top staff features a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, with some notes beamed together. There are several slurs and ties. The bottom staff is a bass line, primarily consisting of whole and half notes. It includes a section labeled 'trem. bar' (tremolo bar) with a wavy line above it. The score is divided into measures by vertical bar lines. Some measures contain fingerings (e.g., 12, 15, 12, 14, 14, 12, 14, 12, 14, 10, 12) and dynamic markings like 'P sl' (piano, slur). The overall style is that of a vintage guitar or piano method book.

3/3 3/3 3/3 3/3 3/3 3/3 3/3 3/3 3/3 3/3 1 1 1/2

7.2 3

*p*

w/wah

(5)





**As Recorded by Jimi Hendrix**  
(From the album **BAND OF GYPSIES**/Polydor Records)

(From the album **BAND OF GYPSIES**/Polydor Records)

Tune down 1 whole step.

④ = D    ② = C  
③ = G    ① = F

Moderately slow Rock ♩ = 69

## Intro

\*Transcription written as if instruments were tuned normally

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#). The melody begins with a treble clef and a key signature of one sharp. The first measure contains a quarter note G4, followed by a quarter note A4. The second measure contains a quarter note B4, followed by a quarter note C5. The third measure contains a quarter note D5, followed by a quarter note E5. The fourth measure contains a quarter note F#5, followed by a quarter note G5. The fifth measure contains a quarter note A5, followed by a quarter note B5. The sixth measure contains a quarter note C6, followed by a quarter note B5. The seventh measure contains a quarter note A5, followed by a quarter note G5. The eighth measure contains a quarter note F#5, followed by a quarter note E5. The ninth measure contains a quarter note D5, followed by a quarter note C5. The tenth measure contains a quarter note B4, followed by a quarter note A4. The eleventh measure contains a quarter note G4, followed by a quarter note F#4. The twelfth measure contains a quarter note E4, followed by a quarter note D4. The thirteenth measure contains a quarter note C4, followed by a quarter note B3. The fourteenth measure contains a quarter note A3, followed by a quarter note G3. The fifteenth measure contains a quarter note F#3, followed by a quarter note E3. The sixteenth measure contains a quarter note D3, followed by a quarter note C3. The seventeenth measure contains a quarter note B2, followed by a quarter note A2. The eighteenth measure contains a quarter note G2, followed by a quarter note F#2. The nineteenth measure contains a quarter note E2, followed by a quarter note D2. The twentieth measure contains a quarter note C2, followed by a quarter note B1. The twenty-first measure contains a quarter note A1, followed by a quarter note G1. The twenty-second measure contains a quarter note F#1, followed by a quarter note E1. The twenty-third measure contains a quarter note D1, followed by a quarter note C1. The twenty-four measure contains a quarter note B0, followed by a quarter note A0. The score ends with a double bar line.

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). It contains a bass line with various note values, including eighth and sixteenth notes, and rests. The score is divided into four measures by vertical bar lines.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff is in bass clef with a key signature of one sharp (F#). It contains a melody with eighth and sixteenth notes, including triplets and a half note. The bottom staff is a guitar accompaniment using a 12-fret system with numbers 1-7 indicating fret positions. It includes a 12-fret barre and a half note. The piece concludes with a double bar line and repeat dots.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, which conclude the piece. The melody is written in a treble clef with a key signature of one sharp (F#). The accompaniment is written in a bass clef. The first system's accompaniment consists of a single measure with a 5/4 time signature. The second system's accompaniment consists of two measures, each with a 5/4 time signature. The melody is a simple, folk-like tune, and the accompaniment provides a steady, rhythmic foundation.

1st Verse  
N C

Ma - chine gun. (etc)

7 5 7 5 7 7 7 5 5 7 5 7 5 7 7 7 5 5 7 5 7 5 7 7 7 5 5

First system of guitar tablature. The top staff shows a melodic line in bass clef with a key signature of one flat. The bottom staff shows a bass line with fret numbers. There are fingerings 1 2 and 2 indicated above the staves.

Second system of guitar tablature. The top staff shows a melodic line in bass clef. The bottom staff shows a bass line with fret numbers. A double bar line is present in the middle of the system.

Third system of guitar tablature. The top staff shows a melodic line in bass clef. The bottom staff shows a bass line with fret numbers. A double bar line is present in the middle of the system.

Fourth system of guitar tablature. The top staff shows a melodic line in bass clef with a key signature of one flat. The bottom staff shows a bass line with fret numbers. There are fingerings 1 2 and 2 indicated above the staves.

Fifth system of guitar tablature. The top staff shows a melodic line in bass clef. The bottom staff shows a bass line with fret numbers. A double bar line is present in the middle of the system.

2nd Verse  
N.C.

Sixth system of guitar tablature. The top staff shows a melodic line in bass clef with a key signature of one flat. The bottom staff shows a bass line with fret numbers. The lyrics "Well, I pick up my axe and fight like a far-mer, you know what I mean?(etc)" are written below the staff.

Seventh system of guitar tablature. The top staff shows a melodic line in bass clef with a key signature of one flat. The bottom staff shows a bass line with fret numbers. There are fingerings 1 2 and 1/2 indicated above the staves.



First system of musical notation, featuring a bass staff with a key signature of one sharp (F#) and a treble staff with a key signature of one sharp (F#). The bass staff contains a continuous eighth-note pattern. The treble staff contains a sequence of numbers: 7 5 7 5 7 7 7 5 5 5 | 7 5 7 5 7 7 7 5 5 5 | 7 5 7 5 7 7 7 5 5 5.

Second system of musical notation. The bass staff features a melodic line with a flat (b) and a 1/2 note. The treble staff contains a sequence of numbers: 8 7 0 7 0 0 0 7 5 7 | 8 7 0 7 0 1/2 7 5 5 | 2.

Third system of musical notation. The bass staff contains a continuous eighth-note pattern. The treble staff contains a sequence of numbers: 7 5 7 5 7 7 7 5 5 | 7 5 7 5 7 7 7 5 5 | 7 5 7 5 7 7 7 5 5.

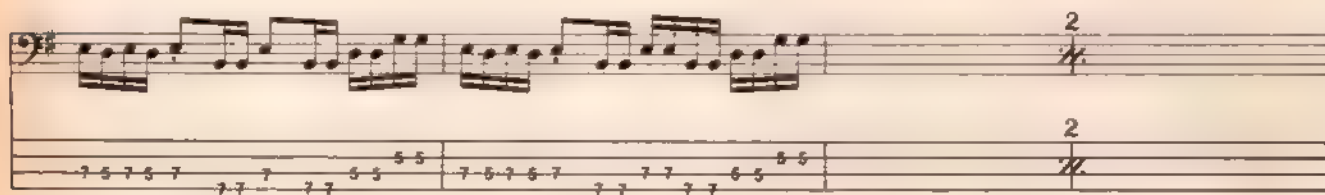
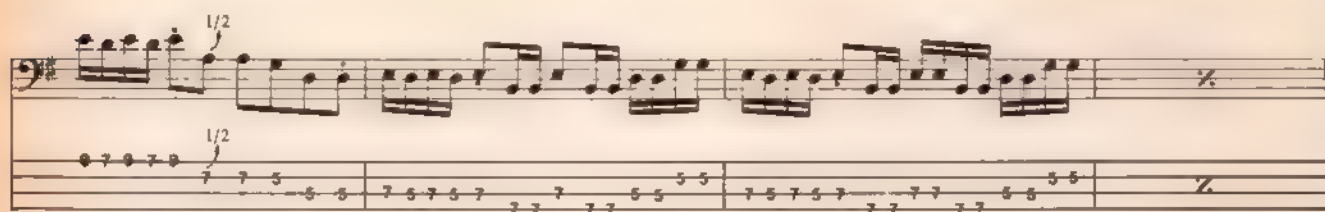
Fourth system of musical notation. The bass staff contains a continuous eighth-note pattern. The treble staff contains a sequence of numbers: 7 5 7 5 7 7 7 5 5 | 7 5 7 5 7 7 7 5 5 | 7 5 7 5 7 7 7 5 5.

Fifth system of musical notation. The bass staff features a melodic line with a 1/2 note. The treble staff contains a sequence of numbers: 8 7 0 7 0 0 0 7 5 7 | 8 7 0 7 0 1/2 7 5 5 | 0 7 0 7 0 0 7 5 7.

Guitar solo I  
N.C.

Sixth system of musical notation, marked with a forte (f) dynamic. The bass staff contains a continuous eighth-note pattern. The treble staff contains a sequence of numbers: 8 7 0 7 0 0 0 7 5 7 | 7 5 7 5 7 7 7 5 5 | 7 5 7 5 7 7 7 5 5 5 | 2.

Seventh system of musical notation. The bass staff contains a continuous eighth-note pattern. The treble staff contains a sequence of numbers: 7 5 7 5 7 7 7 5 5 | 7 5 7 5 7 7 7 5 7 | 5 7 7 7 5 7 7 0 9 7 0 7 | H.





The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in eighth and sixteenth notes. The bottom staff is a bass clef with a key signature of one flat (B-flat) and a 2/4 time signature. The bass line is written in eighth and sixteenth notes. The score is divided into four measures by vertical bar lines. The first measure contains the melody and bass line. The second measure contains the melody and bass line. The third measure contains the melody and bass line. The fourth measure contains the melody and bass line. The score ends with a double bar line and a repeat sign.

The musical score for 'The Rose Tree' is presented on two staves. The upper staff is a bass clef line with a key signature of one flat (B-flat). The melody is written in a simple, folk-like style with eighth and sixteenth notes. The lower staff is a single-line notation for the guitar, using numbers 1-6 to represent frets. The rhythm is indicated by the placement of the notes on the staff, with some notes beamed together to show eighth or sixteenth notes. The piece is in 2/4 time, as indicated by the '2' over the '4' in the key signature area.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written on two staves. The top staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The music is in 2/4 time. The melody is written on the top staff, and the bass line is written on the bottom staff. The melody consists of a series of eighth and sixteenth notes, with some triplets. The bass line consists of a series of eighth and sixteenth notes, with some triplets. The score is divided into three measures. The first measure contains the first line of the melody and bass line. The second measure contains the second line of the melody and bass line. The third measure contains the third line of the melody and bass line. The score is written in a simple, clear style, with a focus on the melody and bass line.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is written for a single melodic line on a five-line staff. The key signature has one sharp (F#). The melody consists of several measures, with some notes beamed together. A first ending bracket labeled "1/2" is placed over the final two measures of the melody. Below the staff, there is a line of numbers: 0 7 9 7 0 0 8 7 5 7. A second ending bracket labeled "1/2" is placed over the final two measures of the numbers: 7 7 5 5. The numbers are: 0 7 9 7 0 0 8 7 5 7 7 7 5 5.

3rd Verse  
N C

more ba-by (etc.)

Play 6 times      Guitar solo II      Play 9 times

N C.



N.C.

*mf*

4th Verse  
N.C.

Don't you shoot... him down. (etc.)

N.C.

*dim.*

*Play 8 times*

N.C.

*dim.*

(Gtr. effects)

(Approx. 35 secs.)

# WHERE WERE YOU

As Recorded by Jeff Beck

(From the album JEFF BECK'S GUITAR SHOP/Epic Records)

Music by Jeff Beck Tony Hymas  
and Terry Bozzio

Chord diagrams for the song:

A5 7fr. D/F# 7fr. Gsus2 7fr. Gadd2 7fr. Em7 7fr. Bm(7) 7fr. E/G# 7fr. F/A 7fr. G/B 7fr. Bm 7fr.

Em/B 7fr. Bm(type 2) 7fr. Bb 6fr. G5 3fr. Em 3fr. E7sus4 7fr. A 7fr. D 7fr. Gsus2x 10fr. C 7fr. Dsus2/F# 7fr.

Slow Rock ♩ = ca. 56  
Very freely

Sheet music for guitar, featuring tablature and notation. The music is in 4/4 time and features a mix of electric guitar and keyboard textures.

Key elements include:

- Chord diagrams** for various chords (A5, D/F#, Gsus2, Gadd2, Em7, Bm(7), E/G#, F/A, G/B, Bm, Em/B, Bm(type 2), Bb, G5, Em, E7sus4, A, D, Gsus2x, C, Dsus2/F#).
- Tablature** for the guitar, showing fret numbers and techniques like tremolo bar, bends, and vibrato.
- Notation** for the guitar, including notes, rests, and dynamics (mf, p, mp, mf).
- Keyboard part** (Kbd. arr. for gtr) with notes and rests.
- Lyrics** (implied by the title and context): "Where were you when I was young? / Where were you when I was a kid? / Where were you when I was a boy? / Where were you when I was a man? / Where were you when I was a woman? / Where were you when I was a girl? / Where were you when I was a boy? / Where were you when I was a man? / Where were you when I was a woman? / Where were you when I was a girl?"



D, F# Em7 Bm(7) A 10fr.

*p* *mp*

Harm (8va)

trem bar

†(off) *mf*

\*Pull bar up.

†Swell w/vol. control

D, F# E, G# F A G/B Bm

Harm (8va)

trem. bar (off) *mf* trem. bar (slight vib.)

let ring - - -

Em/B Bm(type 2) Bb G5 Em

Harm (8va)

let ring - - -

Harm. (off) *mf* (slight vib.) trem. bar

\*\*Depress bar before striking note.

E7sus4 N.C.

trem bar a tempo

trem bar (slight vib.)

poco accel

a tempo

trem bar

6

trem bar

(off)  $\leftarrow$  *mf*

17 18 17 17 15 17 15 17 15 17 15 10 10 10

P P

\*Pull bar up.

A

D

Gsus<sub>2</sub>

Harm

1/2 1 1/2 2 1/2

trem. bar 5 poco accel

(off)  $\leftarrow$  *mf* trem. bar

trem bar

trem bar

trem bar

17 17 17 10 10 10 10 10 10 10 10 10 10

H H H H H H H

\*\*Swell each note w/vol. control.

1 1/2 2 1/2

p < *mf* p < *mf*

trem. bar 3 trem. bar 3

trem bar trem. bar

10 10 17 17 17 17 10 10 10 10 10 10

H P H P H

\*Add this note w/r.h. to previous chord.

Bm(7)

Dsus<sub>2</sub>/F#

E/G#

Harm

1/2 1 1/2 2 1/2

poco rit.

(pick w/fingers) trem. bar

trem. bar

10 10 10 10 10 10 10 10 10 10 10 10

Harm

10 9 7 7 10 9 7 7



O V E R D R I V E

Paul Gilbert/Guitarist, Mr. Big.



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## guitar in the '90s



Van  
Halen

Believe it or not, it's been just about a year since the mighty Van Halen blasted back into the limelight with their ninth release, the subtly-named *For Unlawful Carnal Knowledge*. Did the band still have anything to say? Did anyone care? The fans made all that pretty obvious when the record entered the charts in the Top 5, immediately shooting to #1 and staying there. Record company scam? No way. Soundscan, the computer system that tallies true sales figures across the country, showed that the record was flying off the shelves, and since *Carnal Knowledge*'s first appearance, all of the singles have charted well, including "Poundcake" (transcribed in the August, '91 issue), "Runaround" (November, '91), "Top Of The World" and the current hit, "Right Now." Unlike '88's *OU812*, this album has real staying power, and is obviously a more substantial, meat-and-potatoes package. The band sounds rejuvenated, and the playing is gutsy and full of life. In this month's column, we'll take a look at just what it is that's making this record so successful, in terms of guitar playing, songwriting and sound.

by andy aledort

At 3:57, the song breaks down to just



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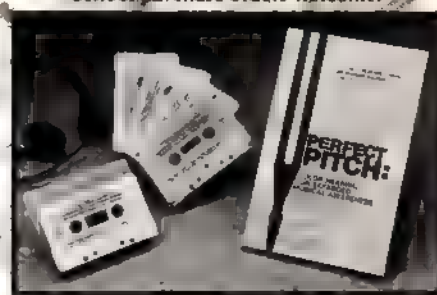
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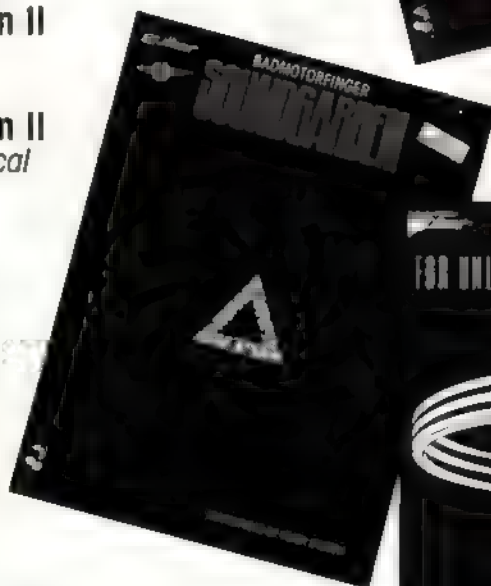
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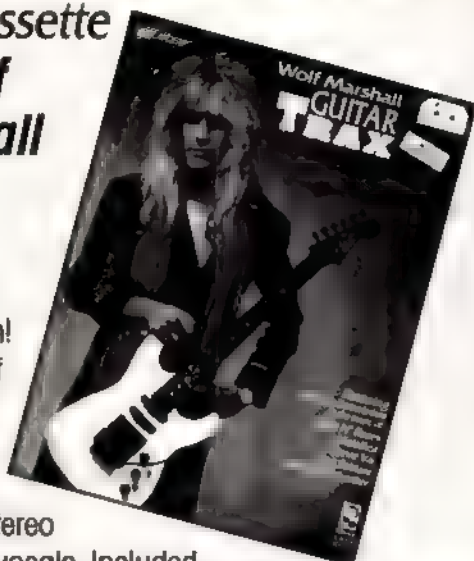
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## ROCK CLIMBING

By Joan Tarshis

# Joe Alexander

RECORDING  
ENGINEER

**W**hen guitarist Joe Alexander's sister suggested he come to Philadelphia to meet a fellow musician, no one possibly could have guessed that the proposed collaboration would lead to both his successful engineering/producing career and the formation of Kajem/Victory Studios, one of Philly's finest recording studios (Cinderella, Queensryche, Prong), which he co-owns. "My partner and I decided to start a studio for our personal use, and as a means of supporting ourselves while we wrote songs," Alexander says. "But we became so busy, it became a full-time job. Within two years we had 24-track equipment, and now we have two full-blown rooms with computerized automation systems and vintage equipment." A member of AES, SPARS, NARAS and the Delaware Acoustic Society, Alexander has worked with such artists as Vinnie Moore, David Chastain, Metal Church, Joanna Dean, Heaven's Edge and Gorky Park (on their American debut, along with Jon Bon Jovi).



**W**hat are the responsibilities of an engineer?

The engineer is directly responsible for all the technical stuff that happens going to tape. He's responsible for getting the sounds, choosing the microphones, maintaining the quality control in terms of how things get to tape, and what they should sound like when they're coming back.

**What is the difference between direct recording and miking?**

Direct is most often used when you're doing a very clean-sounding guitar. If it's not a big part of the arrangement,

and it just needs to subtly sit in, one of the advantages of going direct is that the signal-to-noise ratio is going to be a little quieter. What you lose is a little bit of the richness that you usually get from the amplifier itself, because one of the things an electric guitar was designed to do—and one of the beauties of the sound—is its interactions with the preamp of the amplifier, with the tubes in the amp and the output stage of the amp. You lose all of this interaction when you go directly into the console. People usually go to it out of convenience. Sometimes you'll do a direct signal on one track and the ambient signal on another track, and then you'll be

able to play with them in the stereo imaging when you actually mix things.

**What are the differences in miking techniques between recording electric guitar and acoustic guitar?**

The first consideration is that the mike has to endure levels that are totally different in front of an amp for electric guitar. If you've got a Marshall or a Mesa/Boogie cranked all the way up, the SPL (sound pressure level) that the microphone is actually in is entirely different than when it's sitting in front of an acoustic guitar. For electric guitar, the mike needs to be able to handle a whole lot of SPL—very high decibels—without distorting. It also has to be able to maintain a certain clarity in spite of the fact



that it's exposed to a high SPL. You don't want the diaphragm to collapse on the microphone; you don't want the frequency response on the microphone to change when someone digs in a little bit harder.

Whereas, with an acoustic guitar, one of the hardest things is maintaining a clarity between the strings of a chord. You don't want the sounds to be scratchy, you don't want them to be boomy. You want to be able to make out all the notes inside of the chord. One of the tricks with recording an acoustic guitar is getting a sound that's appropriate for the style of music that you're working with. An acoustic guitar has to fit into an arrangement, generally, but if it's an acoustic-oriented arrangement, the choice of microphones would be totally different than if the acoustic guitar was an embellishment instrument in a rock arrangement.

## Do different players need different mikes?

There are different choices based on the technique of the player. If a person's playing with a pick and strumming, you'll use a different microphone than if they're fingerpicking. If you're layering guitars and you're using six strings, 12-strings, and other techniques like high-stringing or Nashville tuning on the guitar, your approach is going to be different than if it's one guitar on one side and electric

guitar on the other side. It's always about doing what's appropriate for the track.

For metal, you need a mike that you can count on to withstand high decibel levels, and still maintain its accuracy. There are also ways of using microphones because of what they do incorrectly. Cardioid (unidirectional) microphones can get a proximity effect, which is a bass increase that occurs relative to the distance to the source. That is something that is very desirable in some situations, because it increases the thickness of the sound, even though it's not technically accurate. You can stick that microphone right into the speaker and the bass level increases, so on a screaming solo it doesn't sound like it will rip your ears off. It has some warmth to it, due to the proximity effect.

For the basic rock guitar stuff, there's a whole pallet of microphones that you choose from, depending on the style of the playing. The Shure SM-57 is such a standard microphone, because it does so many things well, and it's about \$115. If you're dealing with more traditional blues-oriented guitar sounds, generally you'll go with an older style microphone, with a large diaphragm on the capsule. You would want to go with something like a Neumann U67 or U47, and in some cases, a ribbon microphone like an old RCA-44 or 77.

## What is the best way to choose a mike?

My approach is to put up a number of different microphones before you get started, and listen to all of them. Always listen to the amplifier in the room, and then differentiate when you walk back into the control room. Then you'll know what combination is best, because it sounds the most like it does in the room. Sometimes, though, what it sounds like in the room is not necessarily the best sound for what's going on tape.

## Do you experience a problem when people cut their first studio tracks?

One of the things that you run into while you're choosing sounds is a lot of kids that learned about their sound through these effects boxes. You're used to plugging in and getting the K-Mart guitar sound in a set of headphones. When you walk into the studio and you finally get an opportunity to use your sound against a set of live drums, you find out it doesn't sound like it did at home. All of a sudden you walk into the room and somebody is saying, "How do you like this mike, and that mike on this speaker cabinet at this Ohm rating, with this head and with this guitar?" They're lost. It's a rude awakening, and they realize: "Hey, I don't have a guitar tone together. All I have is technique." That's really a problem with a lot of people that walk in. It's really a problem for the musician, and for the engineer and producer as well, because you have to sort of give them a sound on the spot.

## Why are mikes placed in different positions?

It depends on what you're looking for. The closer you are to the middle of the speaker, generally the more pointed the sound is. With most mikes, as you move farther back, and to the sides of the speaker cabinet, the sound generally gets fuller, and you end up picking up more bottom. You get more of an open sound. This is because it allows the wave of the amplifier's signal to stretch out and grow. Then you can start giving an indication to the listener of where the sound is actually being recorded. You get a sonic fingerprint that lets you feel that it's actually being recorded in a room that's wooden, or it's in a room with a carpet...and it gives more character to the sound. It gives you a spatial indication.

Ambient mike technique is very important in the studio, though you don't have any opportunity to deal with it when you're working at home. It's used very subtly on rhythm guitars so they don't sound so dry and up-front. It actually gives them a little bit of air—that magic thing that you can only get from a microphone, because the microphone is actually giving you all the reflections that are actually occurring in the room. It's very difficult to duplicate that with reverb or digital delay. ☐

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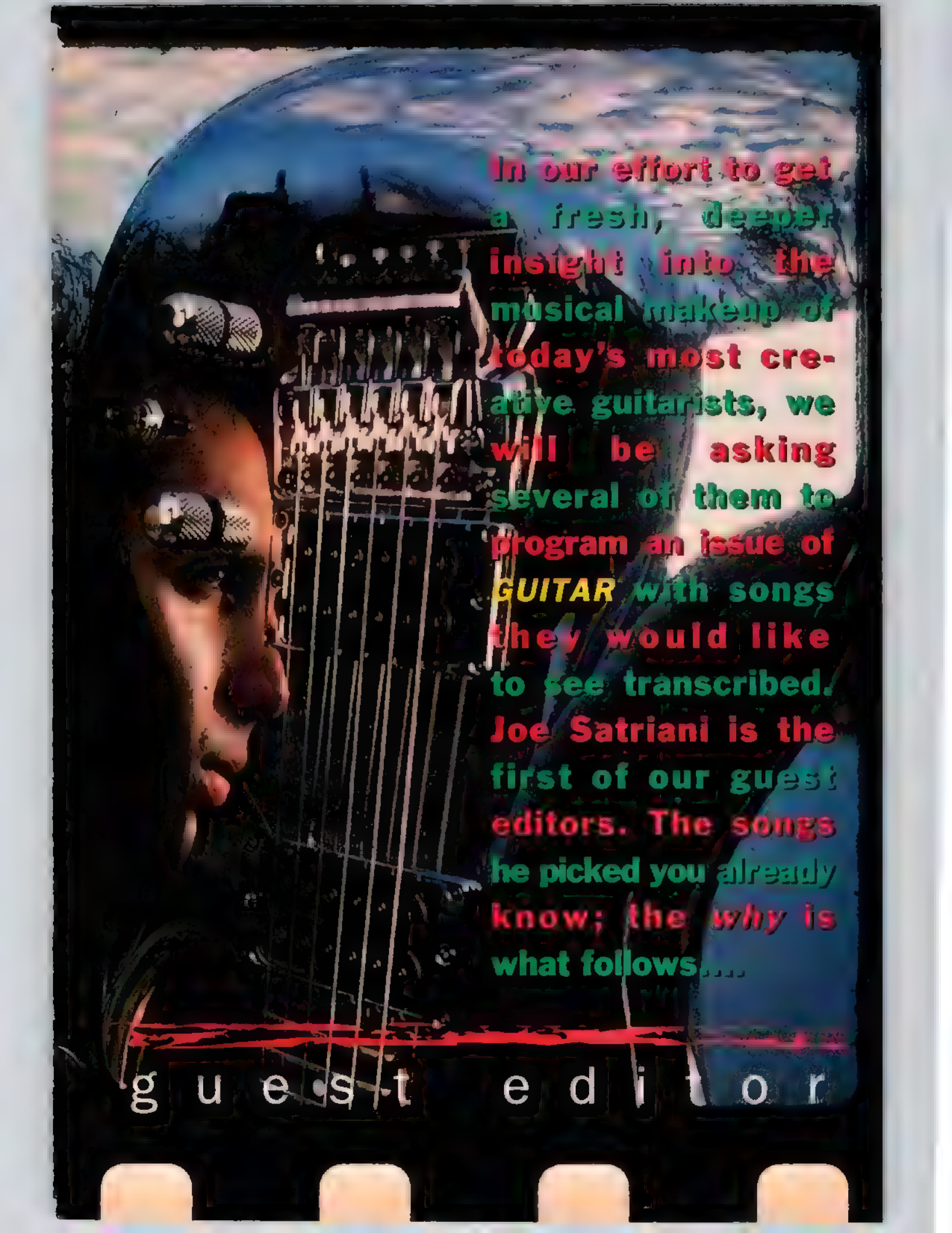
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In our effort to get a fresh, deeper insight into the musical makeup of today's most creative guitarists, we will be asking several of them to program an issue of **GUITAR** with songs they would like to see transcribed. Joe Satriani is the first of our guest editors. The songs he picked you already know; the why is what follows...

g u e s t e d i t o r





## "MACHINE GUN"

Jimi Hendrix with "Machine Gun" is the bible of electric guitar. It's improvisation, composition, all sorts of feelings represented in that performance. The first time I heard it, I remember being hit with the heaviness of it. As I learned how to play more, I realized this thing had so many places to go. It was cinematic, like it had its own little set of movies throughout the whole song. He improvised so many little stories within that one context. And it's live, so there's interaction between the players going on. And above all, he pulled it off with a regular Fender Stratocaster, a couple pedals on the floor and a Marshall or two. Anyone who's ever played one of those things and worked the bar like he did knows that the thing should have just broken down completely, and obviously when you listen to it, you can hear his pitch center kind of alter some through the tune, but he pulls it together.

I always thought in terms of just him as a guitarist who walks on stage and does a performance, that was it. The other things that he did represented pinnacles. Each of the first three records that he was alive to oversee was a complete success. *Band of Gypsies* was a completely different direction. It was him alone on the guitar. He wasn't joined by himself on several other tracks. He had to invent each little invention there. Plus the lyric and the meaning of the song is also very heavy. Unfortunately, it will always hold up. I'd love to see a day when there aren't any wars. This is a guy singing about war but he's says, "Machine gun." He is talking to the gun. It's like when people write a song about money and obviously money doesn't do anything; it's what people do with the money. It's not guns that kill people, it's the bullets. It was such a brilliant way to say, "I hate war," and "I hate killing." There he is spreading that pain out all over the stage with his guitar. Screaming. Sustaining note passages. Down toward the end of the song he is using his bar, his springs—everything is in the tune. Anything you want to do with a guitar with a vibrato bar, there it is and he did it then. There's dive bombs, feedback, notes screaming up and down, that underwater water droplet kind of guitar. And there's no H-3000s hanging out. It's a real performance. That still influences me today. On this record we would go for those raw performances. I just started listening to more of that. If you listen to music made by live people in a live situation, your body starts to groove to a different thing. You start looking for that liveness every time you hear a piece of music. It may be

difficult for me to put my finger on it to say what it is, but you know it when it's not there. When something sounds very cold and calculated, commercialized. When you're looking around for the life of the song. You're swimming through the tracks saying, "Where's the life? Who was alive when they played this?" That track to me has a life

## "WHERE WERE YOU"

What a great song. It's got that thing about Jeff, the pure tone, the pure phrasing. Not a note too much, not a note too little. Everything is so nice, yet it sounds loose, it sounds live. It sounds like it is going to fall apart any second. That's important to that sort of energy. When I hear it, I'm touched. It just grips my heart. The technique is flawless, the intonation is flawless. When I listen to it, not only do all those things hit me emotionally and technically, but also it's a thrill because I know I can't play that. That's Jeff Beck on a Fender Stratocaster. It makes it even more exhilarating. It's like when I listen to Hendrix, I know I'll never touch that. And in a way it's more subtle. As a guitar player, I hear certain things. Someone plays a chord and I know what chord it is. I can't help it. When I hear things that I love and then on top of that realize that I'll never do that, it makes it even more magical when I listen to it. It brings out a special moment.

## "316"

There's a thing about when a guitar player plugs in and tries to put together a piece of music that says something all by itself. That's one of those songs, and it's a new song. It's not been around 15 or 20 years that people can relate to. It's got new sensibilities to it. Someone has got to push the envelope when you're dealing with art and music and design. Sometimes it may not be as apparent when it first comes out. But I think this is one of those pieces that is pushing the envelope in terms of what is a guitar piece. Should a guitar piece have an out-and-out melody to it, or can it just be a combination of rhythms and harmony? Should it involve some wild trick? I'm sure someone like Eddie Van Halen has to come up against that. As the premier guitarist of his generation, I'm sure that hovers above him. I think it is a very clean, honest statement on the guitar; it didn't have any hype. It's the same as the Beck tune. I don't think it's good that any solo—be it a drum solo, bass solo or

guitar solo—should always be forced into this category that it has to perform something. Because, ultimately, it's stifling. If every drummer thought they had to do "Toad," it wouldn't go anywhere. You have to have guys like Terry Bozzio or Jonathan Mover, who are constantly pushing the envelope in trying to describe what a drum solo can be. I think with guitars it's the same. If Eddie had felt that kind of pressure, he never would have put that on tape for us. It really broadens our horizons with the guitar.

## "BACKDOOR ROMEO"

I've had a lot of students who've thrilled me in lots of different ways. Some of them have a sound right away. Ever since he walked in to take his first lesson, Doug Doppelt has had a great guitar sound. It's uncanny. T-Ride's Jeff Tyson, like Steve Vai, has this thing where you show them something, and a week later they come back and they have accelerated beyond what you thought you'd even do. That's when you go, "Wow! Hands. Discipline. Intent. Drive." Jeff has got that drive to take it to the ultimate limit. Just like Steve still has that drive. Jeff has got great hands, extremely fast, clean as a tight. He's a well-disciplined player. Jeff is also crazy. When you put the two together, you can see how it would come out. T-Ride, how someone with all that talent would focus in on something like this, get the feeling that Jeff is going to explode, but he wants to pick the right moment to do it in front of everybody. So he's got the proper palette to do it.

What a cool song. T-Ride is an amazing band. I hope people can understand them, because I think T-Ride has got hundreds of albums in them. This is a new, exciting, intense thing that they have done together. Jeff Tyson can play guitar like crazy. This album is their first statement. If you put on headphones and listen to that CD, guitarists will look at their hands and go "Can I play rhythm like that? I don't think so." It's not traditionally done. Eric Valentine doing all the producing and engineering is unbelievable. "Backdoor Romeo" has all their extreme elements: It's got really strange chord changes, elements of music concrete flow over and an incredible groove. It's got rhythm guitar stuff where you go "What?? How is he doing that?" Yet it all holds up. Those vocals just before the first chorus are just amazing. Every time I listen to it, I hold my breath and say, "Oh my god! How is this all happening in one song?"



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## THE GUITAR HERO VS. THE SONGWRITER

"There are some things on the record that are technically demanding, but stronger than that feeling was 'you've got to record the songs the way you want them to sound, period.' All of what you'll hear, I've gone out of my way for 18 months to make sure that it only comes out the way that it should have. I haven't settled for machines when I wanted a live person. I haven't redone things just because I've got studio time. If it was great the first time then it's going to be left. There are tunes that are more subtle in their uniqueness. When Eddie came out with 'Eruption' it was so overt. I've already done that. All my records have had two-handed extravaganzas that took a long time for people to figure out how to play. I have songs where I've done every vibrato bar whammy trick I could in the space of three minutes. That wasn't the goal of this. I'd been on tour and I played this stuff. Stu, Jonathan and I had done it. I had all this music in me that wanted to come out and it was different. Although I find an enormous amount of similarity, I think I'm delivering a better, more solid version of it. The material on this record from song to song is really good. There are no trick songs, no songs that exist only because I did this 'thing' on the guitar. Back when we were doing *Not of This Earth*, half of the songs involved some sort of sleight of hand trick. That was the point of it. Some recording audacity that stuck on there. I didn't want that. I've already done that. The whole thrust of this record was to spread the material out among the other band members, in this case the Bissonettes. On the other records we stayed very focused. It was a very '80s thing to be focused and bring the guitar in the center with everything else a little more subservient. But in order to enrich the delivery of the compositions, it seemed to me I had to get other people to really play the song—not the parts, but to play the song."

## THE IDEA

"This project started at the end of the *Flying in a Blue Dream* tour, the very last few days of November, 1990. I started at the Bearsville studio with a completely different band of Simon Phillips (drums), Doug Wimbish (bass) and Phil Ashley (keyboards). Certain things worked. 'Rubina's Blue Sky Happiness' and 'New Blues' have got the Bearsville band and myself, laying down live tracks. Then I'd overdub the melody or rhythm, depending on what it was. We worked until early April, and I didn't really like what was happening on the tunes. Still, I didn't



see this new chapter that I was so intent on developing. So I stopped the project and I waited a few months. I worked on the vocal project for Epic records. Never found a singer, then everyone decided, why not go back to the instrumental project? So it started up again almost a year later. After hooking up with (producer) Andy Johns, I started looking for musicians. I knew I wanted the record to sound like people playing. Back when I started with *Flying In a Blue Dream*, I was moving towards that, but didn't know how to go about doing it. I listened to *Exile On Main Street* and loved it because it just sounded like people playing. I thought, this is something that I would like to accomplish and I know I can do it. I know I can take *Not of This Earth* and *Surfing with the Alien* and *Flying In a Blue Dream* and apply those ideas to a band playing. But I've got to say I didn't know how to go about it other than the obvious thing, to get a bunch of guys in a room and start playing. It's not that easy, because a lot of what I had done had been based on those earlier disciplines, of keeping certain instruments in line so that the others could go bananas. So the original idea when I got off tour was people playing."

## DEMOS

"It's just music, and so as to not confuse the issue, I always make a point of doing it on four tracks at home. If the music is good then it doesn't matter how many demo tracks it takes or how it sounds. Because if the music is going to fall apart on a rhythmic, harmonic or melodic basis, then you're really screwed. It's got to be pretty solid without any fairy dust on it. I record the demos on a Tascam Porta One. I used the same machine on every record. And my demos sound horrible. Everytime I play demos for people, they go, 'Where did you mix this?' But I don't like to confuse myself with it, because I really like recording. If I sat at home, put 45 tracks down on an idea, I'd spend weeks working on ideas on how to play a song. And maybe because it's too much fun to play, it would take me away from saying, 'Is this a good song?'"

The songs were written completely before I started looking for the players."

## WHERE'S JONATHAN AND STU

"It's seemed to me that having a great band means you're going to have a lot of tension. Jonathan Mover and Stu Hamm are musicians who are on my level, and at times beyond my level, in terms of musicianship. That created a great chal-

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KAMAN



**"There are certain ethics on rock records where, if you do this type of a solo on the first song, the next solo you do has got to be different. It's a matter of rock guitar pride that you develop different things."**

challenge and tension on stage. But, ultimately, people want to do what they want to do. Jonathan had his ideas, and they were great, but they didn't necessarily fit where I was going. Stu Hamm had his own ideas as well. You can take his albums and look at his progression and it's different. By the end of the tour we realized that we had done so much that we had set out to do when we first got together. We got better and better, and in my mind we reached a point where we had done it. Jonathan and Stu knew that the tour was ending and, with it, our association for the next few years. I know we'll play together again. There was definitely a little animosity going on there. There were some bad vibes flying around and some really good vibes. They were mixed up and the three of us were trying to work that out. There was so much good stuff going on mixed with bad. We were only three human beings working it out. Sometimes we were restrained by the material. Sometimes the material set us free. Those final three gigs in the middle of October, 1990 (L.A., the Bay Area and Phoenix) were in front of 10 to 15,000 people. Finally, we thought that as a trio we had gotten the out and out jamming over 5/4 in any key, right down to doing vocal songs like 'Ride' and 'I Believe.' We finally had pulled it together as a trio. But at that same time I thought the river had run dry. With that very last performance we did the very best. When I walked off-stage, it was like, 'Wow, this is it.' I knew for the songs on this new album, I wasn't going to get it from them. In a large degree, I didn't get it from Simon and Doug as a drummer/bass player team, either. I didn't know that for months. I felt really bad. Come April, I was feeling really dark about everything. I was working on the 'Rubina' song and I was in such a bad mood. I knew it was so wrong that I

the music that's screwy?' Here was a very simple thing that had to do with notes. And it was bogging me down. But I'm glad I stopped. It was just one of those things when someone taps you on the shoulder and says, 'If you want to stop, you should stop.' It probably took me about two months to stop. It's my own fault."

## THE PLAYERS

"I auditioned lots of people, and Greg and Matt Bissonette came in and played 'Satch Boogie,' which is also the first song I played with Stu and Jonathan—I just realized that now. It's sort of a litmus test, I suppose, to see how they feel it. Greg and Matt have a lot of musical history behind them. They've played lots of different kinds of music and they love to play. When we started fooling around with the music, they were very relaxed at throwing out all kinds of crazy ideas. Funny things, serious things. That's what really attracted me to working with them. Not only are they amazing musicians, organized and disciplined, but on the other side of it, they can be completely loose and unpredictable. We were intent on recording wild things happening and experimenting. A lot of times Andy (Johns, producer) will say, 'Why don't you try this kind of thing on the drums?' And they would go ahead and do it. No matter what you told them, they'd try it. But it wouldn't sound like a session, it would sound like people playing, and that's what I wanted. The record should sound like people playing. The funny thing is, when I think back to the climate five or six years ago, you can imagine, when the guitar player goes, 'This is a rock instrumental song,' and all he gets is blank stares. When Matt and Greg came in they knew exactly what rock guitar instrumentals were, because it's been around them for the last six years on

the radio. A lot of great players are doing it. The genre is now well-explained for a lot of people. When you come in and say, 'This is an instrumental song, but it's rock 'n' roll,' everyone clicks to it. Back in '86, when I started doing it, people were like, 'Whaa?' They didn't know exactly how to go about conceptualizing their part, they were so used to having a singer do it. It's a whole different bunch of dynamics."

## ANDY JOHNS

"I've always wanted to work with him, based on 25 years of records. I still listen to records he did maybe when he was still a teenager. Jethro Tull's *Stand Up*, Zeppelin records. He was part of a couple Hendrix sessions. Then of course all the stuff he's done recently, the work that he's done with Cinderella and Van Halen. He did great stuff with Rod Stewart. He's done a million times more stuff than I could remember and rattle off. I never figured someone like Andy would want to work with me—he's always working with fantastic bands. I talked to a few other producers and everyone had their own little slant as to what they thought Joe Satriani should be doing. I played Andy 'War Song' and he said a couple of real casual things. It's really what he didn't say. I had a feeling that not only did he know exactly what he was doing, but he was going to sit down and jam with me on this. He wasn't going to come in and say, 'I'm gonna make you sound like my last record.' That's what I really needed, because that's how it works with me and John. It's a different kind of jamming, but we sit in the studio at the desk and we kind of jam with each other, with these arrangements, and they obviously have to come up against a couple of walls. I'm the guitar player, I wrote the songs, I know the vision I have, and we just have to work it out. It's a friendly little war we have."

## RECORDING

"Sometimes you get it right the first time. Sometimes you stink until about two hours and six takes later. Sometimes we try funny things. When we were doing 'War Song,' I did a couple of takes blindfolded. Sometimes we'd go out and have some dinner, and come back and try it again. We did that with 'New Blues' at Bearsville. We went out for a long dinner, had a couple bottles of wine and got really toasty. We came back in the studio and John got the lights dimmed and turned on the reverb. I think both John and Andy are really good at watching musicians and learning how to slightly manipulate them into a comfortable situation. There's quite a few tracks where both John and Andy did that exactly. That was there hovering



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## GUITARS

"The whole point about these Ibanez JS guitars is their voice quality. The fact that when you play them, you can put a lot of effort into shaping the notes and it actually comes out. I can't take the entire credit for it, but when we were working towards putting it together, certain elements fell together: wood, shape of the neck, the size of the frets, the DiMarzio pickups that Steve Blucher had done for me. All of a sudden I would go *whaaa* and it would come out. If I didn't go *whaaa*, it wouldn't come out. Some other traditional guitars, no matter what you do to them, they just sound the way they sound. Thank you very much. I couldn't have that because I play melodies and phrasing and I've got to keep each song separate from each other. I need to have a guitar that responds. In my collection, each guitar is different from each other. They each speak a different way. The JS-1 has basswood with the vibrato bar. The JS-6 has a mahogany body with the oil finish and a stock tailpiece, no vibrato bar. All JS models have standard DiMarzio Fred pickups and their PAF Pro's. They are the same thing you would get if you went to a store. It's not like they make them for me out of exotic wood and then balsa for others. It doesn't work that way.

"Songs ask for a certain guitar. For 'Crying,' I used what we call the Black Dog guitar, the JS prototype. 'Summer Song' was almost exclusively the Black Dog. On 'Why,' I think I used the Black Dog on all the melodies and the solo. 'Friends' had two main guitars; one we call number 54. It's a white JS-1. I think the first two A verses were the JS-1. The solo which turns into the chorus is the JS-6. The bridges, solo and choruses were the JS-6. Sometimes, as the composition starts to get recorded, it suggests a certain kind of sound. On 'Friends,' I couldn't get to the final answer of 'how do I arrange it?' Andy helped me answer my own questions. The song is originally supposed to be one bass guitar, one set of drums and one guitar. Andy sat back and waited for a while to see what happened, then he started seeing that I was frustrated. He stepped in and said, 'I think I know what you're trying to do.' He helped me place the guitar parts, when to do them, when to stop on this track and start up on the other. I had my mahogany JS-6. The rhythms that you hear on half the record or more are done with this guitar. I can bend things while keeping other strings open. I can whack the strings really hard. I can plug it into a 1969 Marshall, turn it



up to two so it's got minimal distortion on it, but it'd [give] body to it. Suddenly these things were working because of working with Andy, who has had a lot of experience recording music like this, plus I finally had the guitar. It wasn't the 'Ice Nine guitar' set up to do every trick in the world. It was the basic big, soulful rhythm guitar. That was the other thing I was trying to get at when I got off tour. I want people to say to me, 'I love that rhythm guitar.' When I write the songs, I spend hours and hours a day playing the rhythm guitar part. That's what I fall in love with first. The solo stuff I always do last. But of course when the public hears it, the first thing they say is, 'Oh man, that scream,' and 'Oh, that solo.' The hours and hours spent on rhythm guitar almost go unnoticed. I thought it must be me. I'm not playing it well enough or I'm not recording it properly where people are noticing it. That was another thing I said when I got together with Andy. I want people to hear the rhythm and say, 'Listen to that rhythm guitar.'

## STRINGS

"D'Addario .009s through .042. I don't like new strings when I'm in the middle of a thing. Generally, Andy or Mike might say, 'Maybe you should change a string.' When my guitars are at home, they never get changed unless they snap off. It's part of the sound."

## AMP SETUPS

"On Not of this Earth, John and I used one amp, and on Surfing, maybe three. What John and I used to do was go for my usual 'set-up,' and John would move the microphone around until we found something that we liked, and then we started getting into radical EQs. It's an interesting way of doing it, and you get a different sound. That's all there is to it. Andy's approach is different. He likes to set up a bunch of speaker bottoms, put a bunch of mikes up and leave them there. Then we kept changing heads and he would blend the microphones. He would have six or eight mikes and change them for what he thought each song needed. I got all my stuff stolen during the holidays, so I came to L.A. with nothing. I wound up getting a '69 100-watt Marshall head. We rented a number of things from Andy Brauer. There was a 100-watt Marshall Combo head, the Dual Rectifier from Boogie, the 5150 from Peavey, a Soldano. Some stuff on the record has sounds from my older amps. I had some new Marshalls, a new Soldano. The things we did with the JC-120 never made it to the tape. Generally, we used vintage 25-watt Marshall bottoms to 75-

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watt speaker bottoms. They were all Marshall cabinets. There may have been a Boogie bottom we used in S.F. that made it on a part on some song. The interesting thing was, there wasn't a lot of radical stuff done on this one. I think it gave it more of a rock sound and feel. A lot of stuff you hear is not heavily EQ'd: it's mike balancing and adjusting of the amp. We didn't tweak anything out, which is what John and I would do purposely to be different. That's what we were trying to do back in '87 and '88. 'What can we do that no one has ever done before, so we will definitely not sound like anybody else?' It's great for one thing; on the other hand, you listen back a couple years later and it's just so out there. It can make a listener too conscious of the technique of the recording, then they lose the vibe of the song. I was intent on this record to make sure that the song was the primary vibe that people felt, at the expense of 'Gee, what kind of mike was that?'

## THE WAH

"It's easy to play and the hardest thing in the world to record. It's always evading you. It's very hard to place it in the mix because it's always going away. It's easy to get that motion on the pedal. It's very difficult if you want the real vocal quality, that fluid sound on the guitar where you then add your wah in to make it very expressive. What you're doing is limiting the frequencies coming out of your amp. The microphone can only pick up so much. Some microphones are good at some frequencies, some with others. Then you've got a whole band playing around it. Anytime you've got a bunch of people sharing frequencies, you're starting to lose clarity. The wah is constantly ducking and coming in and out and jumping. We were real successful on 'War' in getting the right sound. I think I used a Boogie on that. For the album, we used a new Dunlap wah and Andy had a Vox Cry Baby. We switched around quite a bit."

## "FRIENDS"

"I wrote this song on bass. It went through a lot of different changes from demo to actual band. Certainly if you are doing songs like 'Ice Nine' or 'The Enigmatic,' those songs come off better if they are a bit more mechanized. That's how they were written. That was sort of the sentiment behind the composition as well. But this is different. It should invoke big open spaces. I used a lot of 4ths. I started playing this song on bass. I tuned the low E down to D and I had a Rockman Stereo Chorus, and the bass was slightly

distorted. I had some delay on it. This one was written from a specific idea. It was to focus on the warmest friendliest feeling I could muster. I had a book on faces from around the world. I came across pictures of children that were smiling right into the camera. I put it out on the table and kept looking at it and kept playing. A song called 'Friends' is about embracing people, and the guitarist should practice what he preaches at that point. The whole thing is to embrace the other musicians and to have [them] feed off each other, see what they want to do. What

get. The song started when I was doing *Flying*, and someone contacted the office and said that Levis were interested in some original music for a commercial. Part of me said 'I will never sell a product on television with my guitar.' The other part said, 'When you are 85-years-old you might say, "I'm a musician, this is what people want me to do, they want me to make music. Why hold it back?" I wrote two pieces. They wanted something for a ballerina and something for a hard-edged biker guy.'

**"I realized you fake yourself out when you're doing an album all by yourself."**

does Andy bring to the party as well. That's what you're hearing now, you're hearing a band vibe. That's what you were looking for. I was thinking if there was such a thing where big friendly hands could pick you up, if you could feel like you do when your mom is cradling you. But as an adult, you can work that feeling of total wonderfulness. That's what I was thinking of on the bass, 'How do I get that thing so the bass is embracing you?' As I start playing, my mind is listening. It says, 'Joe, listen to what you're writing here. It sounds like this.' Another other voice says, 'You might be able to exaggerate it if you did this.' So I try those things. I listen to the height of the melody. I have to decide in what octave to stick the melody. On guitar, some songs are great for Jim Morrison and other songs are great for Robert Plant because, generally, they may sing in different octaves. Certain songs in certain keys may dictate which octave sounds best. When you're dealing with guitar, this is a very high melody. Matt suggested we tune down a half step. It was one of those things going with what the band felt like doing. It helped that particular problem. I thought the melody was right on the borderline of maybe being too high, but at the same time, it creates the excitement and it leaves the rhythm section all this space for the big hug. It worked out because it gave room for the National tuned banjos and all sorts of stuff, along with a live rhythm guitar and drums."

## "THE EXTREMIST"

"For this song I wanted the most extreme jamming sound I could

The two of them get together in this commercial. They wanted a 30- and a 60-second version of it. One day, while we were working on something else, Jeff and I went in and cut the 60-second version of this song. I called it 'Living On the Edge.' We did it fast. Within 90 minutes we were done. We finished, looked at each other and thought, 'This should be on the record. Why am I doing something like this?' I sent the cassette back to the guys at the ad agency and was praying that they wouldn't like it. It's one of those funny moments in life: Are you selling out or are you just being professional? A week goes by and the guy says they were a bit frightened, it was a bit too heavy. I was like, 'Oh great, send me those tapes back.' The song was only a riff and the verse, that was it. I carried it with me for quite a long time. As soon as we had finished recording it, I knew what it was about. This little voice in my head said, 'Joe, this is your future, you just haven't figured it out yet.' For two years I kept playing that 60-second thing going. 'There's a vibe that could create six albums.' What was on here was what I was trying to get at. It probably got created because I was free of album concept when I did it. I just thought, '60 seconds, absolutely slamming. I don't have to worry about it being mixed or solos. Nothing matters, just attitude for 60 seconds.' I realized you fake yourself out when you're doing an album all by yourself. So when I got down to doing the writing for this record, I said, 'Now is the time.' Over the course of touring I had started writing around it. I think it was somewhere backstage I came up with the bridge, Asus4 to A augmented. I had



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never played over anything like that before and I searched all my CDs for any instance where I ever heard those two chords together. I never found it, so I was real excited about putting that in there. I noticed that when you get to the end of that solo bridge section, you've totally forgotten about the verse. Then when the verse comes in again, it's like, 'Oh yeah, that's right.' It took three years to figure that out and put that whole thing together, and to maintain the attitude that things are flying at you all over the place.

"The performance that Matt does on bass is great, because he takes my chord progression, especially during the solo and bridge section, and goes his own way. I had a very clear concept of what it should be doing. There's a section where it goes Amin add 9 down to G6 down to Fmaj7+5, and then it goes into a section where it's Asus4 to an A+, which is a real cool chord combination I never heard before. I was really excited about getting to it. The way he interpreted it on this take was just to do this long line, completely ignoring the rhythm guitars. The first time I heard it, it was, 'Wow! That's what a band sounds like.' Every band member says, 'I know where the song goes but I'm going this way.' It opened the whole thing up. We were all excited about that particular part. It was

like magic. We said, let's not touch this.

"The title came from a friend of ours, Philippe. The night I came back from mastering *Surfing with the Alien*, I went over to his place and played it. At the end Philippe said, 'You should have an album called *The Extremist*, because that's who you are.' I remembered that, and thought it was an interesting observation. I always thought I had variety on my records; he interpreted it as extreme."

## FUSION VS. ROCK INSTRUMENTALS

"There's that attitude in jazz of using the outside notes, of sneaking up on things. In fusion, of course, it's undeniable that bands got together to blow. That was the whole deal. Complicated structures were put together to challenge your ability to blow. Then songs were arranged so everyone would have a chance to blow. Some things that people called jazz/rock, to me, were sort of jazz jazz/rock. Certain things had better elements of that, maybe some of the John McLaughlin stuff. Their attitude was a little better because of the approach. There wasn't an emphasis on, 'I'm comping and you're blowing.' The Mahavishnu Orchestra players were jamming. It was like seeing Led Zeppelin at Madison Square Garden just going at it

and trading back and forth. Zeppelin were improvising just as much as some other bands, except they had their guidelines. Don't mess with things that don't apply to the song. Generally, it seemed to me that the fusion that I was exposed to, people were throwing in the kitchen sink on every song, regardless of what the song was about. Hence that's why your average guy on the street would say, 'Well, man, there's so many notes. You're playing all this stuff, I don't understand it.' As a musician I understood what they were doing and I enjoyed it. But I also could see this guy is playing everything he knows in this song. They get to the next song and he does the same thing. That isn't rock 'n' roll or pop. To me, with rock, you want to focus in on a song and don't stray from what the song is about. There are certain ethics on rock records where, if you do this type of a solo on the first song, the next solo you do has got to be different. It's a matter of rock guitar pride that you develop different things. It's a real admirable thing, because eventually the listener gets so many different sides that it makes the musician think about the composition and not about their chops. My records have never been about that. Never. If anyone ever thought that, then they completely misunderstood, or they have something stuffed in between their

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P.O. Box 7040, Jacksonville FL 32238-7040







ears. We've always made an effort, not just myself but everyone I've been involved with, we've all made an effort to reach each time to do something that is different and unique to the song, regardless of how it might shine on us. That's the true thing where you have to give yourself to the song. By the end of the record, your head is going to be totally spun around from the fact that after 'The Extremist,' I left it there. The next song you're going to hear is a whole different set of things."

## "WAR"

"It's a take on the thousands of years of war in what was originally called the Orient; some call it the Middle East. There's a mystical attachment to aggression over there. It's a difficult thing for the western mind to figure out because friends and enemies are constantly changing roles. It was written after the tour and right before I went to Bearsville. I started writing the song just as tensions were breaking out in Iraq. I zoned in on that vibration of not just the war but the fact that it's been going on there for a very long time. I thought about the images that I'd been exposed to and tried to come up with the musical equivalent to desert, to endless time stretching out, to aggression, to sadness beyond sadness. Grief. And the perspective of men, women and children in the whole thing. The way that it manifests itself is the part where it sounds like vocals, like screaming. It's the women of the village standing on the hills doing that thing with their tongues as the men go off to war. The verses are the explanation of what's leading up to that. That's why there is a tension and a bit of sadness as well. Meanwhile the rhythm section is pumping along. Marching. Endless marching across the desert. Time marching on. It's the riff of war. It's I IV V in a way. I was careful. It's not Phrygian and it's not Phrygian Dominant. I didn't play a third in any of those melodies based off of the E<sup>b</sup>, B<sup>b</sup> and A<sup>b</sup>. We are tuned down a half step. That was that part of the element. The high notes are screaming. The battle is the solo section where it gets single-minded. No chords, just bass, guitar and drums playing this riff. The solo is being four different personalities. The idea was not to come in like a fighter pilot with a machine gun. I was trying to vibe on the intent and forget about the musique concrete element of war. I wanted to save that till the very end, where I wanted the feeling to be where you are floating over the desert and there is the carnage and wreckage of the millenium. Nuclear sunset. That's why it falls apart in the end with no time and all those different elements."

## "CRYING"

"It's a song about loss, and how when you're crying and thinking about it, you think you have control over it and then you don't. I wrote this on keyboards. Do you ever have the feeling when you are weeping about something and something comes over you? Naturally a man says he can't cry. He was mustering courage. The courageous wiping of the tears is the major sections of it. The minor key refrains were 'No, you haven't finished crying.' You realize it isn't over, it hasn't all come out

**"Sometimes  
we try  
funny things.  
When we  
were doing  
'War Song'  
I did a  
couple of  
takes  
blindfolded."**

yet. The middle section is a mixed-up bowl of metaphysical yearnings and questions. When I first did the recording of it, I thought it was too much to lay on people. When I play this song with live musicians, I really get lost in it. In all honesty, Andy was focusing on getting the drums. The assistant engineer set me up with the Zoom because it was no big deal. As soon as the song started, my eyes were closed and I was gone."

## "RUBINA'S BLUE SKY HAPPINESS"

"There's that Copland thing. This song rests on that. The introduction comes back as the outro with simply a different bass line. The beginning is a riff working with 5ths, 6ths, and 4ths with B in the bass. Then those same notes, with E in the bass, turn out being 3rds,

2nds and roots at the end of the song. I always thought Aaron Copland for that particular thing because I was looking for a big expanse kind of feeling. I was also trying to get the main melody to be like a bunch of guys were playing right in front of you with acoustic instruments. And when the solo comes, suddenly the electric band comes in with drums awash in cavernous reverb. At the end of the song it all dries up, and all of a sudden the acoustic players are back on. I could never figure out how to put all the meanings of the song into one title. There was so much meaning to it. I had written it while I was on tour and missing Rubina (his wife). I was just thinking about her personality."

## SURFING SONGS

"In my mind, any song up there at about 160 beats per minute and chugs along is what I call a surfing song. I called them surfing songs before I had written 'Surfing with the Alien.' I was in a band called the Squares. We had several songs that were like that. We always thought of it as our '80s version of surf tunes. Listen to the surf tunes of the early '60s and the guitar was really out front; it was a riff and a little solo and a rave up. It was just a groove. It wasn't filled with modulations and clever things or tempo changes, like a pop tune. It wasn't dark and message-written like a heavy rock song. The first surf song I committed to tape, 'Talk to Me,' was on that first EP that I did, which is out of print. I took part of that song and stuck it on 'Back to Shalabal.' I've got a book with more surf songs than anyone would ever want to hear. I like playing them but I realize you can't put six of them on a record. You'd go bananas. I like to see if I can come up with new ones all the time and I like to put one or two on a record, like 'Summer Song.'"

## "SUMMER SONG"

"The original demo was complete down to the first notes of the opening last solo. The challenge on this one is, it should sound like a lot of fun, so it has to have a looseness to it. It can't sound like a melody that is so structured that you can't imagine anyone smiling while they are playing it. Then of course you skirt that line: am I jamming or am I playing a melody? I thought this song is the epitome of dancing on that fine line. It is the loosest chorus I've ever written. It's sort of a 'Lady Madonna' rock 'n' roll line that is somewhat less rock 'n' roll. It's really a shuffle line, a stride piano kind of sound. I didn't want the melody in the chorus section to be as lyrical as the verse. I wanted the impact of the rhythm

*Continued on page 122*



# SUMMER SONG

As Recorded by Joe Satriani  
(From the album THE EXTREMIST/Relative Records)

Music by Joe Satriani

Chord diagrams for the song:

- A5: x0 112
- B5: x 3x 2fr
- G5: x00 84
- A: x0 111
- Bm: x 2fr
- G5 (type 2): xxx 3fr
- F#m7: x 2fr
- D5: xxx 10fr
- D6: xxx 0fr
- D7: xx 10fr
- E5: xxx 12fr
- E6: xxx 12fr
- E7: xx 12fr
- E5: x0 23
- Gadd9/A: x0 3fr
- Av: x0 5fr

Moderate Rock ♩ = 160

Intro

\*Gtr I

A5 Rhy. Fig. 1 D/A A5

mf PM - 4

\*Doubled by another gtr.

(end Rhy. Fig. 1) w/Rhy. Fig. 1 (2 times) Riff A

Gtr Harm. (Sva) D/A A5 Harm. (Sva)

mf (twicecho repeats)

PM - 4

Harm. (Sva) D/A A5 Harm. (Sva)

sim.

w/Rhy. Fig. 1 (1st 3 bars only)

D/A A5 Harm. (Sva) Harm. (Sva) w/Rhy. Fill 1 N.C. A5

Rhy. Fill 1

Gtr I

N.C. 1/4 A5

PM - 4

w/Rhy. Fig. 1 (2 times)

**A1**

*f* P.M. P.M. w/wah (slight vib.)

D, A 1/2 A5 sl

D, A 1/2 A5 sl

sl 1/2 sl

w/Rhy. Fig. 1 (1st 3 bars only)

D, A 1/2 A5 1/2 P sl

sl 1/2 P sl

Rhy Fig. 1A

⑤ open A5 A ⑤ open 2fr A5 A B B5

Gtr 1 P.M. P.M.

⑥ 2fr B B5 ⑤ 2fr B G5 ⑥ 3fr G G5 ⑥ open ⑥ open A E A ⑤ open A ⑥ open 3fr A E G 1/2 A

P.M. P.M. P.M. P.M. P.M. P.M.

H 1/2 Full

(end Rhy. Fig. 1A)

⑥ open A A ⑤ open E G 1/2 A5 w/Rhy. Fig. 1 (2 times) A2

P.M. P.M.

Sva D/A 1/2 A5

trem. bar sim. 1/2 sl



Handwritten musical score for guitar on a yellowed page. The score is written on a five-line staff with a treble clef and a key signature of two sharps (F# and C#). The music consists of a single melodic line with various note values, including eighth and sixteenth notes, and rests. There are several slurs and ties. A "sl" (slide) instruction is written above the staff at the beginning of the second measure. A "1 2" fingering instruction is written above the staff at the beginning of the third measure. The score is divided into measures by vertical bar lines. The page is numbered "77" in the bottom left corner.

8va---1

loco

Harm. (8va)

8va---

D A

1 2

trem. bar

(17)

Harm. ....

17 17 17 19 19

7 5 7 4 5 4 5 9 4 5

sl sl

AS

w. Rhy. Fig 1A (1st 4 bars only)

8va- A5 \*Bm

1/2 1 2 3 P H 1/2 P

1 2 1 2 P H 1 2 P

(19) 19 17 15 17 19 18 17 15 19 17

\*Substitute Bm for B5

Gtr II N.C.  
 trem bar  
 pick sl.  
 N.C.(G) Full  
 (D) Full  
 A 1/2 Full 1/2 Full 1/2 Full 1/2 Full  
 N.C.(G) 1/2 Full 1/2 Full 1/2 Full  
 (D) 1/2 Full 1/2 Full 1/2 Full  
 A H (15ma)  
 A H

w/Rhy. Fig. 2 (1st bar only) (D) Full w/Rhy. Fig. 2A A 1/2 Full N.C.(F)

A Full N.C.(G)

(C) G5 Harm (15ma) \*1 1/2 6 w/Rhy. Fig. 2 (2times) N.C.(G) Full (D) Full Full Full

trem bar rake

\*Pull bar up

A N.C.(G) (D) A N.C.(G)

w/Rhy. Fig. 2 (1st bar only) (D) Full w/Rhy. Fig. 2A A 1/2 Full N.C.(F) (C) G5 8va - Full Harm.

P.M. Full 1/2 trem bar Full Harm

Rhy. Fig. 2A A N.C.(F) (C) G5

P.M. P.M.



Handwritten musical score for guitar, featuring a treble clef staff with notes and a bass staff with fret numbers. The score includes various musical notations such as "N.C. (G)", "Full", "A", "N.C.", "E5", "sl", "loco", "P", and "Full". The bass staff shows fret numbers like (20), 20, 17, 20, 17, 19, 17, 20, 11, 9, (9), 13, 0, 15, 9, 11, 12.

Rhy. Fig. 2B  
Gtr. I

Handwritten musical score for guitar, showing two staves. The top staff has a treble clef and a key signature of one sharp (F#). It contains a melodic line with various ornaments and dynamics. The bottom staff has a bass clef and contains a bass line with fingerings and dynamics. The score is divided into measures by vertical bar lines. Above the staves, there are handwritten notes: 'G5', 'NC', 'A5', 'Full', 'sl', '1 2', 'trem bar', and 'lovo'.

**C** Guitar solo

Gtr. I-  
Rhy.  
Fig. 3

(type 1) 3fr  
G5 G

6fr 3fr 6fr C5 C6 C5 C7 C

8fr  
B $\flat$  G B $\flat$  C5 C6 C5 C7 C

P, M

Gtr II

A.H. (15ma)

(cont. w/wah)

A.H.

semi harm.

1/2

1/2

(3) (3) 5 3 3 5 3 3 5 3 5 (5) 3 5 3 4 5 3





w/Rhy. Fig 4

w/Rhy. Fig. 4

N.C.

F#5

Am7

A5

trem. bar

4

2 1/2

H

sl

2

7

6

14

17

17

17

14

\*Depress bar before sounding note.

**w/Rhy. Fig. 4 (1st 2 bars only)**

F#m7 Full H P F#5 N.C Am7 8va - 1/2

(14) (14) 17 (17) 17 14 17 14 14 17 14 17 10 14 10 17 14 17 14 17 16 14 16 0 20 1/2

[illegible]

Rhy. Fig. 4

The musical notation for Rhythm Figure 4 consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various articulations like slurs, ties, and accents. Chords are indicated above the staff: F#5, N.C. (Natural Chord), Am7, A5, and F#m7. Below the staff, there are markings "P.M.", "P.M. ....", and "T". The bottom staff shows fret numbers for each note: 2, 2, 2, 4, 4, 4, 2, 2, 0, 2, 3, 4, 5, 5, 5, 5, 7, 7, 7, 5, 5, 5, 4, 3, 2.

Rhy Fig. 4A

A5 N.C.

T

P.M. -----

D5 D6 D5 D7 D5 D6 <sup>⑩10fr</sup> D D7 <sup>⑩10fr</sup> D D6 D7 <sup>⑩13fr. 14fr</sup> F F# D7 D6 D5 D6 D5 D7 D5 D6 <sup>⑩10fr</sup> D

(17) 14 15 13 12 14 12 11 12 10 12 10 12 10 9 10 9 7 9 7 9

D7 D D6 D7 <sup>⑩10fr</sup> E <sup>⑩open</sup> E5 E6 E5 E7 E6 E5 E7 <sup>⑩12fr.</sup> E E6 E7 <sup>⑩15fr. 16fr</sup> G G# E7 E6

7 5 2 2 6 11 9 10 11 12 12 11 12 13 14 15 12 17

<sup>⑩12fr (type 2)</sup> <sup>⑩12fr</sup> E 1 5 E E5 A5 w/Rhy. Fig.1 (2 times) D/A 1/2

(17) 19 18 17 18 20 21 22 9 10 9 11

A5 sl (slight vib.)

(11) 9 7 9 9 9 9 (9)

D A 1 2 A5 A5 (8va) sl sl sl sl

(9) 10 9 9 11 (11) 9 7 9 9 (9) 9 12 7 (7) 7 5 7

A.H. pitches E

sl. sl. D E



w/Rhy Fig. 1 (1st 3 bars only)

w/Rhy. Fig. 1A (1st 4 bars only)

w/Rhy. Fig. 1A (1st 4 bars only)

The musical notation for Fig. 1A (1st 4 bars only) is shown. The staff is in treble clef with a key signature of two sharps (F# and C#). The notes are: Bar 1: F#4 (half note), A4 (half note). Bar 2: A4 (half note), B4 (half note). Bar 3: B4 (half note), C#5 (half note). Bar 4: C#5 (half note), D5 (half note). Above the staff, there are labels: Bar 1: (open) A; Bar 2: (open) A5; Bar 3: (open) A, 2fr B, \*Bm; Bar 4: 2fr B, B5, 2fr B, G5 1/2. Below the staff, there are labels: Bar 1: (9); Bar 2: (9); Bar 3: 10, 12, 14, 14, 14; Bar 4: 12, 14, 14. There are also wavy lines above the staff in bars 1, 2, and 3, and a wavy line below the staff in bar 4.

\*Substitute for BS.

w/Rhy. Fig. 1B

w/Rhy. Fig. 2 (2 times)

(D)



A

$$NC(G)$$

w Rhy. Fig. 2 (1st bar only)

w, Rhy. Fig. 2A

 $N_C(F)$ 

(D) A A.H. N.C.(G)

w Rhy. Fig. 2 (1st bar only) w. Rhy. Fig. 2A

(D) A N.C.(F)

A.H. pitch D G5

w/Rhy. Fig. 2  
N.C.(G) Full Full (D)

(C)

Нап

w/Rhy. Fig. 2  
N.C.(G) Full

Full (D)

Full

(C)

sl

v

Harm. 1 1 1/2 \*

(slack)

Full Full Full Full

sl

5 7 9 7 (7) 12

13 13

8

\*Pull bar up.

• Pull bar up.





Handwritten musical score for guitar. The top staff is a treble clef with a key signature of one sharp (F#). The melody consists of several measures with slurs and slide markings (sl). Above the staff, the chords  $A^v$ ,  $Gadd9/A$ , and  $A^v$  are indicated. Below the staff, a fretboard diagram shows the left hand positions with fingerings (1, 2, 3, 4) and fret numbers (12, 14, 10, 9, 7, 5, 3). The diagram includes a wavy line indicating a vibrato (vib.) effect. The bottom staff is a bass clef, mostly empty, with some faint markings.

The musical score is divided into two main sections: 'Gadd9/A' and 'A'.

**Gadd9/A Section:** This section consists of five measures of music. Each measure contains a triplet of eighth notes, with the first note being a half note (H) and the next two being eighth notes (P). The notes are G, A, and B. The first measure is marked with a 'V' (accents) and a '3' (triplet). The second measure is marked with a 'V' and a '3'. The third measure is marked with a 'V' and a '3'. The fourth measure is marked with a 'V' and a '3'. The fifth measure is marked with a 'V' and a '3'. The notes are G, A, and B.

**A Section:** This section begins with a measure of music marked with a 'V' and a '3'. The notes are G, A, and B. This is followed by a measure of music marked with a 'V' and a '3'. The notes are G, A, and B. The section then continues with a measure of music marked with a 'V' and a '3'. The notes are G, A, and B. The section concludes with a measure of music marked with a 'V' and a '3'. The notes are G, A, and B.

**A4** w/Rhy. Fig. 1 (3 times)  
D/A A5 Fdbk. (8va) Fdbk. (8va) D A A5 (slight vib.)  
Fdbk. Fdbk. (2) (2) (2) (2) (2) (2) (2) (2)  
Fdbk. pitches C# E







# BASS LINE FOR SUMMER SONG

As Recorded by Joe Satriani  
(From the album THE EXTREMIST/Relativity Records)

Music by Joe Satriani

Moderate Rock ♩ = 160

Intro (Drum Fill) A5 D/A A5

*mf*

D/A A5 N.C. 1/4 A5 D/A

A5 D/A A5

N.C. 1/4 A5 A D/A A5

D/A A5

N.C. 1/4 A5 D/A A5

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The image shows a musical score for a piece titled "The Girl on the Train". The score is written on a grand staff with a treble and bass clef. The key signature is one sharp (F#), and the time signature is 4/4. The melody is written in the treble clef, and the bass line is written in the bass clef. The melody features several measures with triplets and slurs, indicating a complex rhythmic structure. The bass line consists of a series of eighth and sixteenth notes, providing a steady accompaniment. The score is divided into measures by vertical bar lines, and the overall structure is organized into a clear sequence of musical phrases.

The musical score for "The Wind" by The Beatles is presented in two systems. The first system shows the beginning of the piece in G major, 4/4 time. It includes a key signature change from one sharp (F#) to no sharps or flats (C major), indicated by a double bar line and a "2" above it. The melody is written in treble clef, and the bass line is in bass clef. The second system continues the melody and bass line, featuring a section labeled "B" in a box. Above the staff, there are chord markings: "NC (G)" and "(D)". The melody has slurs and accents, and the bass line includes fingerings like "7 7" and "5".

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody, which end with a repeat sign. The second system contains the next two measures, which also end with a repeat sign. The melody is written in a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' and the time signature is '3/4'. The lyrics 'The Rose Tree' are written below the first measure of the first system. The score includes various musical notations such as notes, rests, and repeat signs. The first system is labeled 'N.C.(G) (D) A' and the second system is labeled 'N.C.(G) D A N.C.(F)'. The first system also includes the lyrics 'The Rose Tree' and 'The Rose Tree'.

Handwritten musical score for 'The Rose Tree'. The score is written on two staves. The top staff uses a treble clef and a key signature of one sharp (F#). The bottom staff uses a bass clef and a key signature of one sharp (F#). The music is in 2/4 time. The score is divided into measures by vertical bar lines. Above the top staff, there are chord symbols: (C), G5, NC (G), D, A, and NC. The notation includes various musical symbols such as notes, rests, and slurs. The bottom staff contains a series of numbers, likely representing fret positions for a guitar, with some numbers underlined. The overall style is that of a handwritten manuscript.

2nd time to Coda

ES NC G NC 1,2 A5 10 GS

let ring - 1

(8) 0 7 0 2 3 (3) 5 3 0 3 0 3 0 0 5 (5) 1 2 3

[illegible]

N.C. C5 C7 N.C. G5

N.C. C7 N.C. G5

N.C. C7 N.C. F#m7

N.C. Am7 A5 N.C. F#m7

N.C. Am7 N.C. D5

E5

D.S. (w/2nd ending only) al Coda N.C. Coda N.C. E5 N.C. G5





*Continued from page 104*

guitars to be there. It took me a lot of work. The feeling comes in me to play a certain thing and I start playing it. But I have to go back and listen to the tape and say, 'Is that lyrical enough, is that loose enough?' The one voice in my head is saying, 'Loosen up.' Another is saying, 'Get more structured.' The song is asking for it and you've got to obey the song. You can easily kill a song just by playing the wrong thing over it. I needed to make the verse different from the chorus, different from the solo, different from the outro solo. That is the final statement of the song. It's great. Summer is great. You have to get each one of those statements in line. You don't want them to conflict with each other, but they have to complement each other in their different approaches. All the electric guitars, save for two additional rhythms, were done in S.F. with John Cuniberti. There were some machine drums against it. We failed in Bearsville. Then we redid it in S.F. and we tried doing it again here. We couldn't get the same vibe happening with all the guitars. Andy realized there was a ton of work on those tracks. Quite a lot of guitars. The Bissonette guys played it here in L.A. and joined the track. It originally had two rhythm guitars and I added two more down here. Phil Ashley's keyboard is taken from his track at Bearsville.

"For a big guitar song like this, the thing you need is a real good point of view for every little section of the song. If it's a solo in a vocal song, that's a different thing. This is close to five minutes of guitar. That's a lot of guitar. This is one of those songs that has so many techniques in it. It's mindblowing. I kind of felt the same way listening to it. There is the expressive wah simulating a voice idea and the blues pentatonic idea for the chorus. There is one bend in the second half of the chorus that is the hardest thing I've ever tried to play. As you're already bent up one step, you've got to bend another step up, then come down one step before you come off the bend altogether. Finding the intonation is hard because you're not resting. You react to the tension of the strings. With the solo section, if you forget about the fact the wah is always moving around in there, there's the vibrato bar stuff, the left hand bending, the harmonics, the long linear hammer-on pull-off things up on the G string. It's always floating around between Dorian and Mixolydian kind of a blues, changing positions. The breakdown is very lyrical Mixolydian sounding, which sounds Celtic, and the end solo is a totally different personality. It's very modal sounding, it's not blues at all. It's got an across-the-water kind of feel to it. Then, interspersed

*Continued on page 143*

## CALLBOARD

(The Call Board is free. Please write message on postcard and include your return address. Send items to CALLBOARD, P.O. Box 1490 Port Chester, N.Y. 10573)

Charisma Records artist, Jellyfish, is searching for the "Right" guitar player. Interested players, send a photo and tape to:

Jellyfish  
P.O. Box 884341  
San Francisco, CA 94188-4341

HELP!!! I'm a 23-year-old guitar player. I have been playing for seven years. My problem is that I'm looking for a good instructor in Solano County. If you are, or know of, an instructor who can increase my theoretical knowledge and physical capabilities, please contact me. Current sources of inspiration are: Eric Johnson, Michael Lee Finkins, Steve Morse, Edward Van Halen and Steve Vai. Thanks in advance.

Kevin M. Collins  
131 Georgetown Dr  
Vacaville, CA 95688  
(707) 446-6407

Anyone who has attended or is currently attending a music school or college, please write. I am very interested in your thoughts and opinions about Berklee, G.I.T., A.I.M., etc. Thank you.

Paul Feltis  
720 Skyline Dr. #19  
Dracut, MA 01826

I am a bass player seeking to attend B.I.T. and would greatly appreciate information from current students and graduates on the cost of living in Hollywood, places to live while attending B.I.T., if it's possible to hold a job and have time to study, and the effectiveness of the school. Similar info on the Grove School of Music would be cool, too. Please contact me!

Ben JR  
7315 Herbert Ct.  
Colorado Springs, CO 80911  
(719) 392-1312

I've been playing guitar for six years and will be moving to the Phoenix area in the fall. I would like to correspond with other musicians from that area. I am influenced by Queensryche, Tesla, AC/DC, Extreme, etc. Please write to:

PJ Labinski  
303 27th St NE #1  
Rochester, MN 55906

My name is Alan Sessler. I'm 19 and a Christian. I'm looking for the following band members: Jeff Press—a mohawker guitarist nicknamed 'Punker'; Shawn Royce—a singer with classical influences; Eric DeLeon—a drummer nicknamed 'Mongo,' and Billy the Unknown Bassman. I don't know where you

guys are, but I know you're out there somewhere. I'm looking to form the most ultimate band in human history. If anyone knows of their whereabouts, please contact me c/o:

John Finasince  
Rt. 1 Box 214  
Moyock, NC 27985  
(919) 435-6403  
P.S.: Ask for Alan—write to John.

Listen up, all guitarists! Want a big break to finally get noticed? I know I do. So how would you like to form a guitar duo? Yes, like Cacophony, only...all instrumental!!! What better way to let people know what you can do than to do instrumentals? I need one motivated and awesome guitar slayer to form this duo. If your style is along the lines of Joe Satriani, Richie Kotzen and Vinnie Moore, you're already well qualified. I also need a flashy bassist like Randy Coven, a keyboardist like Jens Johansson, and a powerhouse drummer like Atma Anur. If you're interested or just want more info, please write to me. Send a demo tape of some of your hottest licks and, if possible, also send a picture.

Michael Findon  
225 Gus St.  
Pen Argyl, PA 18072

British bass player seeks professional/major hard rock band.

Jase Marsh  
19, Glyn Collier  
CWM LAS EST  
Llanbradach  
S. Wales, U.K. CF8 3PP  
0222 862781

Hi! I am a young Irish guitarist who would like to exchange licks, tricks, guitar info, and guitar stuff in general with anyone in the universe. You see, there isn't a guitar scene where I live in Ireland, so I was hoping some of you would drop me a line (or should I say a lick). You can catch me in the Emerald Isle, a kind of miniature Oz.

Mark Kelly  
33 Collins Park  
Cavan, Co. Kilkenny, Ireland

Help! Anyone out there who thinks Nuno Bettencourt is a great player and musician? I can't find anyone here who likes and appreciates this big guitarist of the '90s. I'm a guitar player who is also influenced by George Lynch. I'd like to correspond to share my ideas, exchange licks, riffs and stuff, if you have a whole-hearted belief in these guys. I'll be very happy knowing there are people who think the same way I do.

Cem Basak, Nispetiyecad  
Ece ap. B blok, No 19  
Etiler/Istanbul, Turkey



# BACKDOOR ROMEO

As Recorded by T-Ride  
(From the album T-RIDE/Hollywood Records)

Tune down 1/2 step:

- ⑥ = E $\flat$  ③ = G $\flat$
- ⑤ = A $\flat$  ② = B $\flat$
- ④ = D $\flat$  ① = E $\flat$

Moderate Rock ♩ = 104

Triplet feel (  =  )

B7(no 3rd)



Words and Music by Dan Arrie

**Intro**

Em C/E Harm. Em C/E

*mf* (let ring) Harm.

\*Kybd. & gtr. arr. for one gtr

**1st Verse**

Em C/E Cadd9 D Am

(Spoken) Knock at the back-door, click at the glass, girl in-side's got a lit-tle sur-prise, she gon-na'

Rhy. Fig. 1

B7(no3rd) G D/F# Em C/E C#4/E D

get his ass. O-ver town he's been leav-in' the girl's un-done. (end Rhy. Fig. 1)

B7(no3rd) Bm Bm7

Tell-in'em all that uh, they're the on-ly one. (Sung) She said, "Bang!"

Harm.

Em C/E

Bang!— If you ev - er touch an - oth - er wo - man, come on, come on, don't you buf - fa - lo me."

Oo, oo, Harm.

The first system of music shows a vocal line in treble clef with a key signature of one sharp (F#). The melody starts with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, 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A5 B7 G5 B9/A

long as we keep it out of sight. It's too bad if I get caught. Oh. It's a

Em C/E B5 A5

bet-ter game if you play the suck-er right. So let me spell it all so you can keep the rules tight. I'm just a Oo,

B B7b9

Ro-me-o knock-in' at your back-door. In the mid-dle of the night so, give it to me, babe. Give it to 'em, babe. ah, oh, ho.

let ring- 1/2 1/2

Em C/E

Bang! Bang! If I ev-er touch an-oth-er wo-man, come on come on, don't you buf-fa-lo me. Oo, oo,

Rhy. Fig. 2

B7 G C Am7/C A7

Ro - me - o came knock - ing at the door. She said, "I catch you suck - ing some - one

sl. sl.

B7 E5 Bridge G

el - se's dirt - y lips, you're dead for sure." Val - en - tines Val - en - tines of tines

(end Rhy. Fig. 2)

1/2 1/2 1/2 1/2 1/2 1/2

sl. (slack) P.M.-----4

\*Depress bar before striking note.

Bm B

bul - lets for dis - loy - al lov - ers. Back - door Ro - me - o.

dis - loy - al lov - ers.

P.M.-----4 P.M.-----4 P.M.-----4

G Bm B B7

No way She'll share him with an - y oth - er Ah!

No, no way She'll share him with

P.M.-----4 P.M.-----4 P.M.-----4

sl.



(Gtr. out)  
N.C.(Bm)

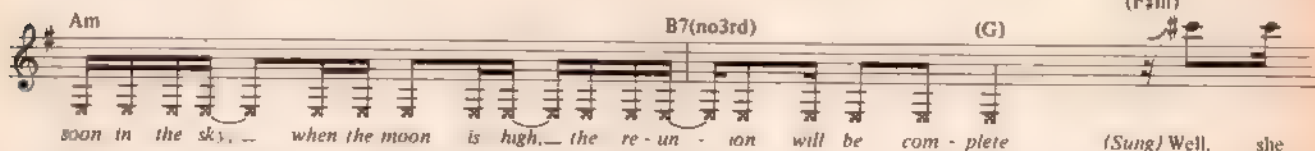


Ah...

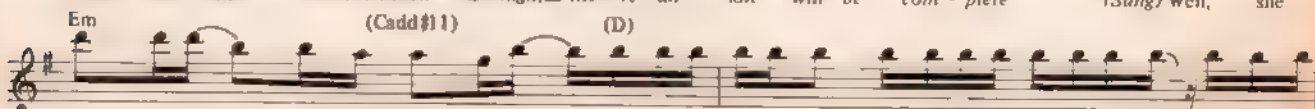
3rd Verse  
w/Rhy. Fig. 1  
Em



(Spoken) Sit-tin' on death row, in a hon-ey-moon suite, 'cause



soon in the sky, when the moon is high, the re-un-ion will be com-plete (Sung) Well, she



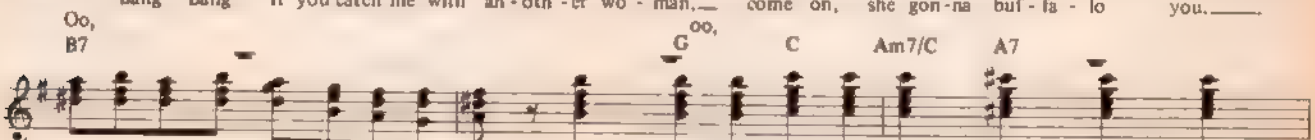
had to smile when they pulled the switch, 'cause in a lit-tle while, when her bod-y start-ed to twitch, she knew her



Ro-me-o knock-ing at the back, at the door will be with her a-gain! Oh! Oh!



Bang! Bang! If you catch me with an-oth-er wo-man, come on, she gon-na buf-fa-lo you.



Ro-me-o came knock-ing at the door. She said, "I catch you suck-ing some-one



el-se's dirt-y lips, you're dead for sure." Ow, ow, ow, ow!



N.C.(Em)  
a tempo

poco accel

rit.

Em



# BASS LINE FOR BACKDOOR ROMEO

As Recorded by T-Ride  
(From the album T-RIDE/Hollywood Records)

Words and Music by Dan Arlie

Moderate Rock ♩ = 104

Triplet Feel (♩♩♩ - ♩♩♩)

Tune down:

④= D♭ ③= D♭

③= A♭ ①= G♭

Em

C/E

1st Verse

Em

C/E

Intro

*mf* *sim.* Knock at the back door, (etc.)

Am B Em C/E

B B7 Em C/E

B B7 G Am N.C.

Em Em7 Em6 Em Em7 N.C.(Em) 2nd Verse N.C.(Em) C/E

...back-door, most ev-er-y night... (etc.)

\*C played 8va bass by  
kybd. bass.



Am B N.C (Em)

C/E B B7

Em C/E B

B7 G C A7 B7 Em

Val - en -

Bridge N.C.(G/B) B7b9

tines of bul - lets for dis - loy - al lov - ers. (etc.)

G/B B7

N.C.

3rd Verse  
Em C/E Am B7

*mf* Sit- tin' on deathrow, (etc )

Em C/E B

N.C.(Em) C/E B B7 G C

*f*

A7 B Em C

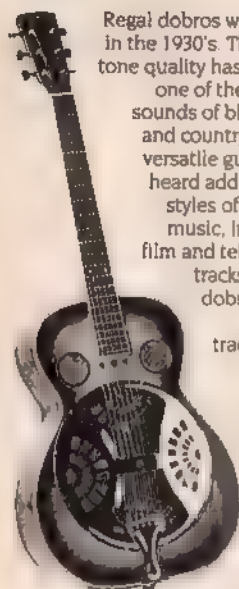
*sl*

Am C7 B N.C. Em

*rit.* *a tempo* *rit. poco a poco*



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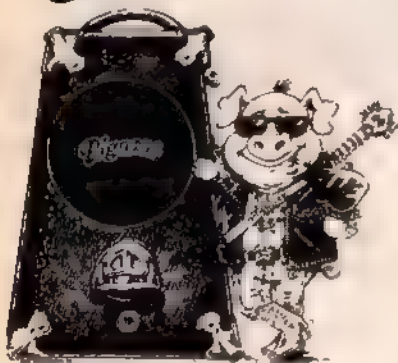
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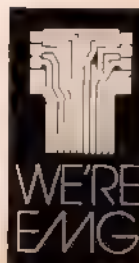


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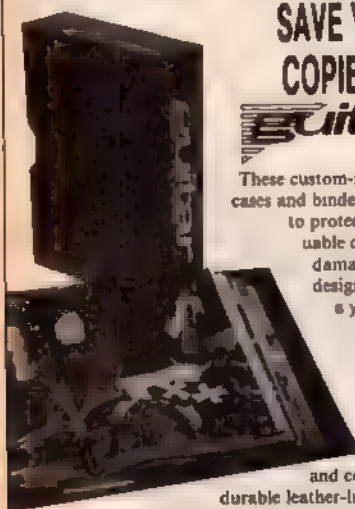
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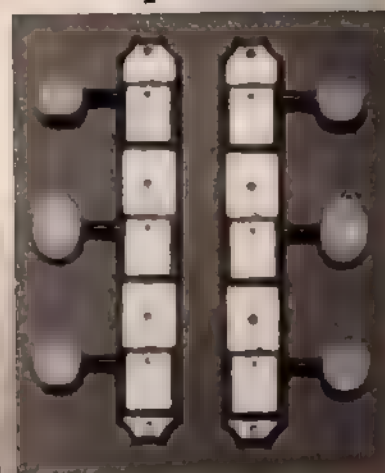
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## 316

As Recorded by Van Halen

(From the album **FOR UNLAWFUL CARNAL KNOWLEDGE**/Warner Bros. Records)

**Words and Music by Edward Van Halen, Alex Van Halen,  
Michael Anthony and Sammy Hagar**

Moderately slow  $\text{♩} = 79$ 

Triplet feel (♩ = ♩ = ♩)

1

Acous. gtr

A D E A D E A

3 3 3

let ring-----4 w/fingers

sl. sl. sl.

D E A D A E C#m D/F#

3 3 3

let ring-----4

sl. sl.

G5 3 A D E A D 3 A E

3 3 3 3

sl. let ring-4 let ring-----4 let ring-----4

sl. H P H P

C#m D/F# G5 3 A D E A

3 3 3 3

let ring-----4 let ring-----4 let ring-----4

sl. sl.

D A E C#m D/F# G5 3 A

3 3 3

let ring-----4 let ring-----4 let ring-----4

sl. let ring-4

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The image shows a musical score for a piece titled "The Girl on the Train". The score is written for guitar and includes a vocal line. The guitar part is in the key of D major (two sharps) and 4/4 time. The vocal line is in the key of E major (three sharps) and 4/4 time. The guitar part features a complex melody with many triplets and slurs, and the vocal line has a simple melody with a few notes. The score is divided into two systems, each with a guitar staff and a vocal staff. The first system is labeled "D E A N.C." and the second system is labeled "let ring".

[illegible]

Musical score for "The Girl on the Train" by Rachel Watson. The score is for guitar and includes a melody line and a guitar accompaniment line. The melody line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a series of chords: D, A, E, C#m, and D/F#. The melody includes a triplet of eighth notes and a "let ring" instruction. The guitar accompaniment line is in bass clef and uses a standard guitar tuning (E, A, D, G, B, E). It features a series of chords: D, A, E, C#m, and D/F#. The accompaniment includes a triplet of eighth notes and a "let ring" instruction.

Asus2  
straight 8ths  
A.H.  
(8va)

let ring—

A.H.  
°T T T T T T (12)

2(14) 2(14) 2(14)

2(12) 2(14)

°Tapped harmonics.



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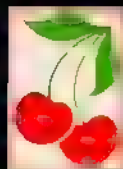
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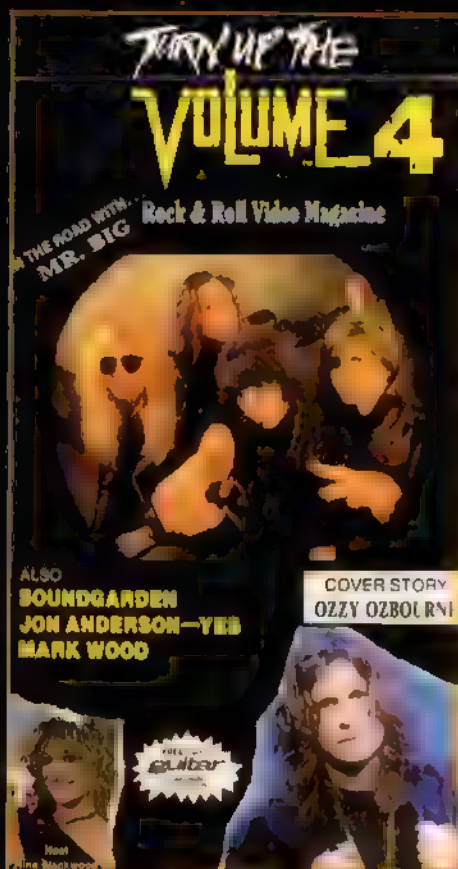




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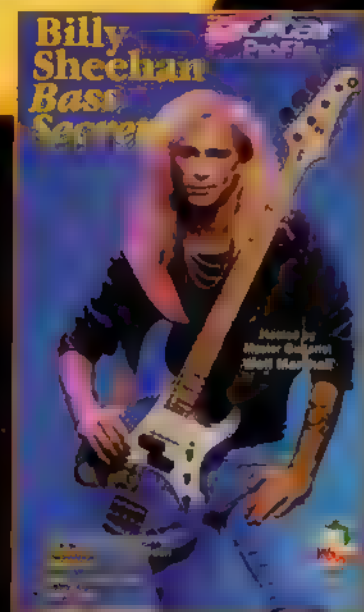
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# RESUME

John Stix



JEFFREY R. SMOOTS

**NAME:** Jeffrey R. Smoots **AGE:** 22

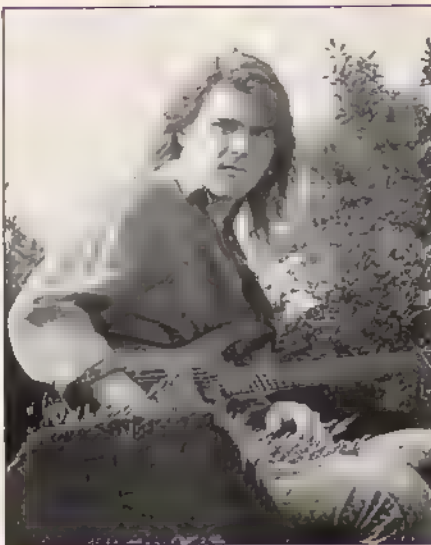
**ADDRESS:** 4918 70th St. SW  
Mukilteo, WA 98275

**INFLUENCES:** Alex Lifeson, Phil Keaggy, Yngwie Malmsteen, Paul Gilbert and Eric Johnson. **BAND:** Axis

**EQUIPMENT:** Custom-built Chris Larson 624 (Warmoth neck and body), various homemade guitars, Peavey Rockmaster preamp, Mosvalve power amp, Digitech DSP-128, Nady 201 Wireless, two ADA 2x12" cabinets and Jim Dunlop Jazz III picks.

**PERSONAL STATEMENT:** I began seriously playing guitar at 13. My father is a guitarist and a luthier, so I have been around guitars all my life. I took 2 years of private lessons at a local music store, and 2 years of class guitar at my high school. My first band experience was in Tempt. We recorded a demo, and ended up getting one song included on *Metal Meltdown III* (Medusa Records). My next band was Hybrid, a progressive schizophrenic band that introduced me to playing clubs. My current band, Axis, is a twin-guitar hard rock band blending technique and taste. I also play keyboard part-time in Axis, and sing background vocals. We hope to build a local following and attract some major label interest. I teach guitar at Danny's Music in Everett, WA. I am also a student at the University of Washington, majoring in business administration. I am eager to participate in all aspects of music, from the creative side to the business side.

**COMMENT:** As the imaginary walls that separate different styles of music continue to fall, players who embrace both the energetic voice of punk and the players'



SHANE THERIOT

**NAME:** Shane Theriot **AGE:** 21

**ADDRESS:** 7070 Northern Place #50  
Atlanta, GA 30360

**INFLUENCES:** Frank Zappa, Scott Henderson, Terry Bozzio and George Lynch. **BAND:** Mr. Wizard

**EQUIPMENT:** Yamaha guitars.

**PERSONAL STATEMENT:** I started playing guitar at age 11, and played in Mardi Gras parades and clubs in New Orleans, where I grew up. I moved to Hollywood at 18 to attend G.I.T. and to study under Scott Henderson. In 1990, I graduated from G.I.T. with a Vocational Honors certificate, one of three people to receive this honor out of a class of 500. I was able to jam with Scott on a regular basis. He recommended me to Steve Freeman, President of the Atlanta Institute of Music, to fill a teaching position. I currently teach rock and jazz classes, and record original music with Mr. Wizard, which is made up of AIM instructors. I would like to do a solo album, tour with a national act, and fuse rock and jazz together without sounding like a jazz player playing rock, or vice-versa.

**COMMENT:** Shane is a master of accessible melodies that always take an unexpected turn. His use of clean funk rhythms, assorted squeals and tight-as-they-come solo-as-arrangement approach place him in the big picture player category. Shane commands interest from his intro all the way to the fade-out.



BRIAN TARQUIN BROWNE

**NAME:** Brian Tarquin Browne **AGE:** 26

**ADDRESS:** RD #1 Box 103 Pine Road  
Woodbourne, NY 12788

**INFLUENCES:** Jeff Beck, Santana, John McLaughlin and Miles Davis.

**BAND:** Brian Tarquin Trio

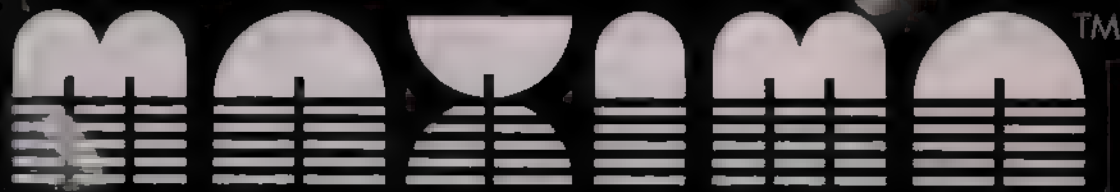
**EQUIPMENT:** Custom-made guitars, 100 watt Mosfet Marshall stack, Digitech IPS 33 Smartshifter.

**PERSONAL STATEMENT:** I have played guitar since the age of 7, with lessons from a local YWCA in NYC, and formed my own rock band in the sixth grade. I was taught by a Berklee graduate/studio musician, Stephen Antonelli. I learned the concept of improvisation on the guitar through scales, major and minor, and all types of modes for classical, jazz and rock styles. I make my own guitars by cutting and routing out the bodies to my own specifications, as well as wiring for sound. The guitar in the enclosed photo is of maple, with an old Ibanez Blazer series maple neck attached. There's an original Floyd Rose, with a Seymour Duncan double humbucker in the bridge position and a Seymour Duncan split Hot Rails. Presently, my work has passed preliminary acceptance at CBS Records. I have also been working at LOOK & Co. in NYC, where I work on commercial music jingles.

**COMMENT:** Brian's trademarks are simple ideas, clearly directed and flawlessly executed. He's got big boy chops, but he uses them to state his ideas with authority that has nothing to do with speed. It's quite a nice pop/jazz fusion. ☐

This column has been created to help recognize some of the talented individuals we've uncovered since inaugurating our record label. If you'd like to be considered for the RESUME column, include a photo and brief biographical sketch along with your submission of up to three tracks to GUITAR Recordings. Send to: GUITAR FPM Records, P.O. Box 1490, Port Chester, NY 10573. You must enclose a SASE with your submission if you want it to be considered.





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GUITAR EXTRA! proudly kicks off its third year with our most explosive issue to date! In addition to our focus on the best in jazz, blues, fusion, country, classical, roots rock, bluegrass, acoustic pop and folk, in this issue we examine the birth of the British Blues scene and the work of its greatest exponent, guitar legend Eric Clapton. Transcribed in this issue is Eric's classic version of "All Your Love," from the timeless masterpiece, *Bluesbreakers: John Mayall with Eric Clapton*, accompanied by an in-depth interview with the father of British Blues, John Mayall. The issue also includes musical and written coverage of Django Reinhardt, Allan Holdsworth, Roger McGuinn (featuring the Byrds with Clarence White), Steve Cropper, Andy Summers, Blind Lemon Jefferson, B.B. King and Nanci Griffith. Instructional columns by John Scofield, Ronnie Earl, Russ Barenberg, Woody Mann and Robert Phillips round out this guitar extravaganza!

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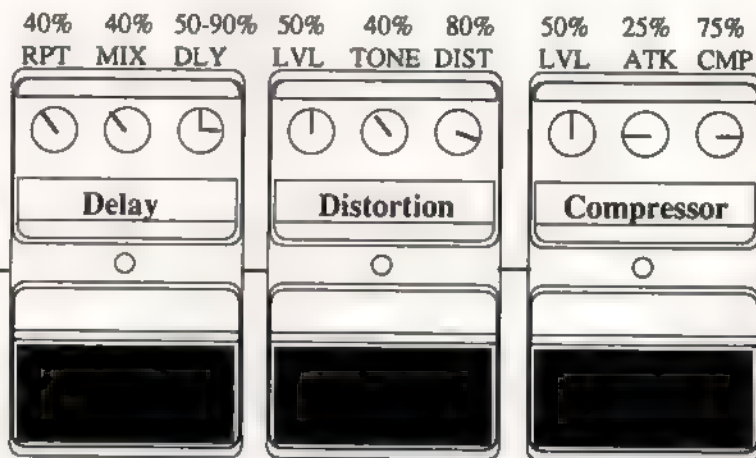
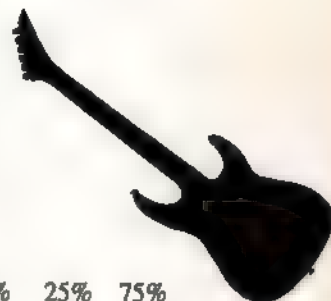
# JEFF BECK/"Where Were You"

This eerie-sounding tune clearly shows Jeff Beck's mastery of bends and warbles. In "Where Were You," from the album, *Guitar Shop*, Jeff used a stock Fender Strat through a Fender Twin amp. The delay and reverb were added at the mixing console. According to Jeff's technician, Andy Roberts, when Jeff plays live he uses a Boss Digital Delay pedal and a Rat distortion.

To reproduce the guitar sound of "Where Were You," begin with a compressor set with a quick attack time and a fairly strong compression amount. This gives you the long sustain needed. For the overdrive, set the distortion control slightly under maximum, and the tone just under half. The delay time is approximately 380 milliseconds, with about five or six repeats. The setup shown should get you close, but listen carefully to determine what your delay time setting should be. The song has a

great deal of reverb, so crank up your amp reverb to about half.

If you have a programmable multi-effect unit, set the delay time to 380 milliseconds at 40% regeneration and the reverb decay time at 1 second. The distortion/delay signal is in mono, while the reverb creates the stereo image. ■



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## Joe Satriani

Continued from page 122

in three separate sections are harmonics on the A, D and G strings, with rhythm guitars accenting the offbeats."

### "WHY"

"It's a questioning song, a plaintive piece, especially in these times when the justice system is falling apart. People have to riot in the streets to get the attention of the government. Along with the little things in life, you ask yourself the question, 'Why?' Maybe you aren't looking for an answer, it's just a thing where you have to embrace the funk you're in. I wanted to try and create a real stream of consciousness vibe in the rhythm section. Originally, we had hip hop drums in there, and I had the live band doing it with Simon Phillips. But it sounded too tentative. It wasn't relaxed enough. I didn't want to change the tempo. I came back to S.F. and did it with Bongo Bob and Jeff and John. We got to the point where everyone really liked it. We were thinking of leaving it that way. But with all the other songs with the Bissonettes on them and Andy Johns' sound, we figured we'd

make an attempt at something unusual—let's have both kits going at the same time. The idea is to have that big heavy drama there but at the same time have this swinging. The melodies work nice with the swinging tempo there. They really are following swing time."

### "TEARS IN THE RAIN"

"This song was transcribed for a *Guitar World* article, and I gave it some ridiculous false title. I called it something like 'Study in A Harmonic Minor #26.' The idea came from the end of the movie, *Blade Runner*, where the Rutger Hauer character is sitting on the roof in the rain with Hamson Ford. He is talking about all the things he's done and all the lives that he's lived, and he said all of it is just like tears in the rain. He knew he was dying. His obsolescence was there. His kind would be gone and no one really knew what he had experienced. He was trying to communicate to Hamson Ford, that he had seen what no man or woman could ever see because he was a robot. There's metaphysical futility there. There's something about that I was never quite able to put into words. Except for what he said, 'Tears in the Rain.' The first time I did it, I wasn't going to get into this whole thing, so I gave it the other name."

"It's a guitar straight in. I brought in a bit of something for this mix because I wanted a little mystery depth. It's one of those layered shift backwards programs on the Eventide Harmonizer. It's called Bamboo Joe, my own program. Depending on what kind of piece you're playing, you have to alter the time parameters. Otherwise, it's too long or too short. I used the Chet Atkins solid-body nylon acoustic guitar. I had written that piece many years ago. I was always looking for a spot to stick it in. There is a version with some more electric guitars, and it's a bit more like 'Midnight' on the *Surfing* record with all these other things coming in and out. On this particular mix, it's just the guitar, no fancy stuff. It's the eighth song on the record. After all that stuff, maybe it's better it should be just a guitar performance. It's just music."

### "MOTORCYCLE DRIVER"

"This is another surf tune. I always thought it had a real appeal to it. My favorite part of the tune is the end. When you mix an instrumental you've got to make sure you throw in candy every now and then. There should be at least six or seven different guitars that come in and say hello/goodbye during the course of the thing. That ending was just something that happened live. I played an B-

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over a B bass as a joke, and every time we would do a rhythm overdub, I'd just play it again. What you heard at the end was 48 tracks of doing that really strange chord. But people can play this. That was a very important criteria. I wanted music that sounded like people could play it, not impossible stuff, although you'd be hard pressed to find people who can play it. It shouldn't sound complicated."

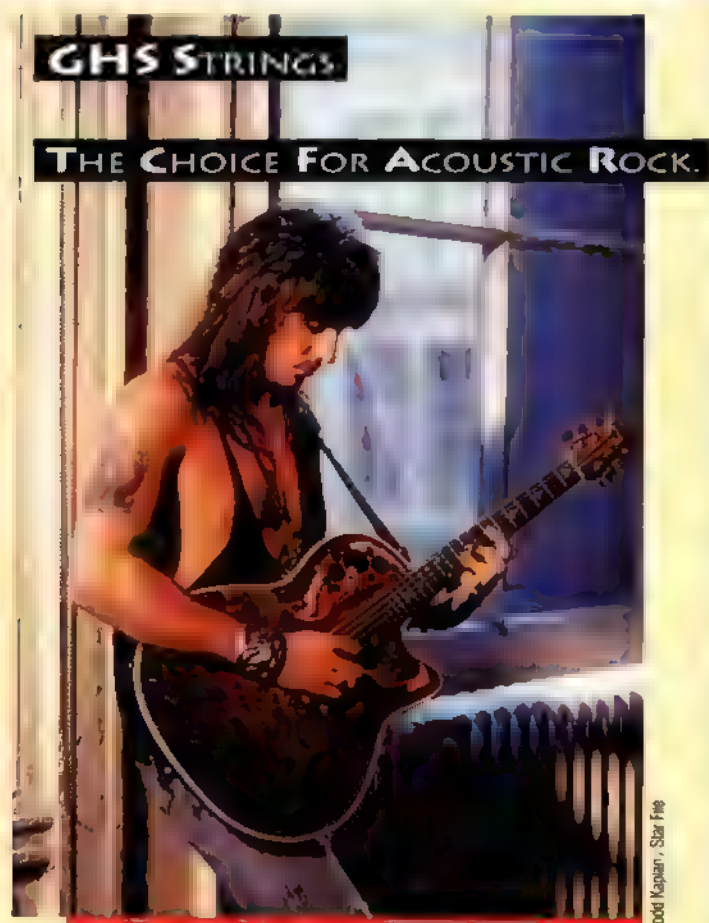
## "NEW BLUES"

"'New Blues' is completely intact as it went down in Bearsville. What worked from Bearsville was the live stuff. 'New Blues' has live drums, keyboard

and rhythm guitar. There was a cool bass performance by Doug Wimbish, but when I eventually put the melody on, it was rubbing a bit, rhythmically. That was because when I had done the take, I played this two-handed rhythm thing. It's always a rough call when you are a three-piece doing basics that require a melody. Generally, your singer is out there doing a scratch melody. Sometimes, when we'd get a great rhythm track and I'd go to put a melody on, suddenly some rhythm things had been moved around and it compromised the melody. In the case of 'New Blues,' I had to replace the bass. On 'Friends,' I changed the second verse. My original idea of playing octaves wasn't working.

Andy asked me what I felt about the song. I told him different feelings I was trying to evoke. One of them was that Celtic thing. He suggested a way of redoing the second verse to really bring that home.

"'New Blues' in a way sums up the whole record. The intent of the record—and it's clear on this particular track—is people playing. Phil Ashley has a trumpet patch on the keyboard. The bass you heard there is mine but the original bass was done by Doug. The drums, keyboard and rhythm guitar all went down live along with that long jam and Phil's trumpet solo. It's all improvised stuff. We kept those things open. It really tied in together, even though the record spans a year and a half, and has two different rhythm sections, and guitars that were done in four different cities since we wandered about in the Bay Area. It's about people playing this music. There's a real human element where everyone is sharing in the direction of the tune. I'm sure if anyone out there listens to other stuff, there were hints of that. Jeff Campitelli playing on 'Satch Boogie' or 'Crush of Love.' Stuff where he was able to fit in where I was going with it. Very often, when I would do something like 'Mystical Potato Head Groove Thing,' it was like I couldn't find anything that would fit in there because of the tightness of what was being delivered there. I'm not so cornered from a sonic point of view as well as melodic and with the solo and harmony, because there's people playing around me. They are all putting in their two cents and we have it on tape, which is great. When I listen to 'New Blues,' and 'Friends,' and 'War' and 'Crying,' the only thing that's different is the sonics. I can hear the influences of different people, Greg versus Simon. Of myself versus Doug, versus Matt on bass. Me working with John Cuniberti versus Andy Johns. And how it blends. I was happy when that happened. This is a completely different record and it affords me a million more palettes on which to play." ☐

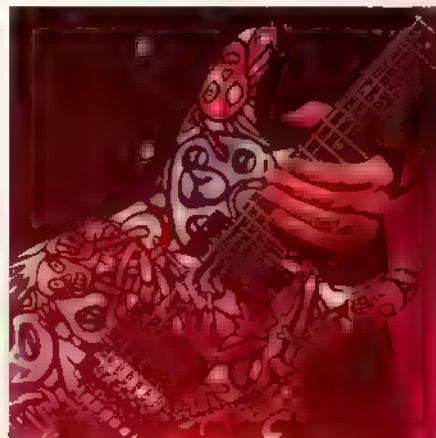


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**Ritchie Blackmore cover-**  
Highway Star • All Night Long  
(Squier) • \*General Lee  
• Midnight Maniac  
• Yngwie Malmsteen-poster

607 JUL. 86

**Dokken cover-**  
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\*Shapes Of Things  
• M.dsummer's Daydream  
Rik Emmett-poster

608 AUG. 86

**Hackett/Howe cover-**  
Jekyll And Hyde • Pinball  
Wizard • Day By Day • Iron Man  
• Tony Iommi-poster

611 NOV. 86

**3rd Anniversary Issue**  
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• Billy Sheehan-poster



612 DEC. 86

**Steve Vai cover-**  
\*Tobacco Road (David Lee Roth)  
• \*Soul Man (Sam & Dave) •  
\*Run To The Hills  
• \*Can't Find My Way Home) •  
Stevie Ray Vaughan-poster

701 JAN. 87

**Schon/Campbell cover-**  
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• Sunday Bloody Sunday  
• Heart-poster

702 FEB. 87

**Lee-DeMartini cover-**  
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• \*Reeling In The Years • Samba  
Pa Ti • Cinderella-poster

704 APR. 87

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• \*Master Of Puppets  
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• Vinnie Vincent-poster

706 JUN. 87

**Iron Maiden cover-**  
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• \*White Room • Quarter To  
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707 JUL. 87

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Rock In America • Smoking Gun  
• \*Voodoo Chile (Slight Return) •  
Jimi Hendrix-poster

801 JAN. 88

**Michael Schenker cover-**  
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The Fast Lane • \*Teen Town  
(bass line only) • Randy Rhoads-  
poster

803 MAR. 88

**Def Leppard cover-**  
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• Bourree In E Minor  
• Skeletons In The Closet  
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805 MAY 88

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810 OCT. 88

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812 DEC. 88

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901 JAN. 89

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Madness • Suite Judy Blue Eyes  
Judas Priest-poster

902 FEB. 89

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• \*NV43345  
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903 MAR. 89

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905 MAY 89

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• La Bamba (Los Lobos)  
• Eric Clapton-poster

906 JUN. 89

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The Pepper Shake  
• Metallica-poster

908 AUG. 89

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Return • Fire Woman • Modern  
Day Cowboy  
• Steve Morse-poster

909 SEP. 89

**Jeff Beck cover-**  
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All Good People • Goodbye Pork  
Pie Hat • \*California Girls  
• \*Behind Blue Eyes  
• Pete Townshend-poster

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910 OCT. 89

**Joe Perry cover-**  
Rag Doll • \*Wish You Were Here  
• \*Highway To Hell • All That  
You Dream • Wait Till Tomorrow  
• Jimi Hendrix-poster

911 NOV. 89

**Vaughan-Reid**  
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\*Jump In The Fire • \*Patience •  
\*Scuttle Buttin' • End Of The  
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Vernon Reid-poster

912 DEC.

**Jake E. Lee & Mark  
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\*Mista Bone • The Forgotten,  
Part Two • Practice What you  
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• The Ocean • John Sykes-poster

9001 JAN. 90

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\*Dr. Feelgood • Yesterday •  
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poster

9003 MAR. 90

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Close My Eyes Forever  
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• Rolling Stones-poster

9004 APR. 90

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Headed For A Heartbreak • \*18  
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\*Sufragette City • Truckin'  
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9005 MAY 90

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• Excerpts from Quadrant 4  
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9006 JUN. 90

**Jimi Hendrix cover-**  
\*Presto • 32 Pennies • Abigail  
• Anesthesia: Pulling Teeth  
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Howe • Blues Saraceno-poster

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- \*Call It Sleep • My Old School •
- \*Forever • \*Gutter Ballet •
- \*Bigmouth Strikes Again
- excerpts from Icarus Dream Suite
- \* Kiss- poster

9008 AUG. 90

**Randy Rhoads cover-**

- Steal Away (the Night)
- \*Up All Night • Long Time
- \*Mystical Potato Head Groove
- Thing • Black Velvet
- \* Slaughter-poster

9009 SEP. 90

**Clapton/Campbell**

**Van Halen cover-**

- \*I Wish It Would Rain Down
- \* Toy Soldier • \*Hot For Teacher
- \* Hands All Over • House Of
- Pain • Eddie Van Halen-poster

9010 OCT. 90

**Bon Jovi/Beck cover-**

- Blaze Of Glory • \*Epic • Go Your
- Own Way • I Think I Love You
- Too Much • Life Goes On
- \* C.C. DeVille-poster

9011 NOV. 90

**7th Anniversary Issue**

- I Would Love To • \*Miles Away •
- \*Got The Time • \*What Is And
- What Should Never Be • \*Runnin'
- Down A Dream • The Year In
- Rock Guitar-poster

9012 DEC. 90

**Warren DeMartini cover-**

- Low • You's A Dirty Job
- \*Crossfire • Decadence
- Dance • Civil War • Smoke On
- The Water Jimmie Lee & Stevie
- Ray Vaughan-poster

9101 JAN. 91

**Vernon Reid cover-**

- Type • \*Jealous Again • \*Stop
- \*Bluebird Cliffs Of Dover
- \* Eric Johnson-poster

9102 FEB. 91

**Jason Becker/Jim Martin**

- cover-
- \*Falling To Pieces • \*Higher
- Ground • Air • Love In An
- Elevator • Terminal Beach
- \* Flea (Red Hot Chili Peppers)-poster

9103 MAR. 91

**Queensryche cover-**

- \*The Best I Can • \*Hell's Bells
- \*Fly To The Angels • \*Joey
- \*The Boys Are Back In Town
- \* Thin Lizzy-poster

9104 APR. 91

**Hendrix/Morse/**

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- Mary • \*Dream Warriors
- George Lynch-poster

9106 JUNE 91

**Jimmy Page cover-**

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- Angels • \*Coming Of Age • \*War
- Ensemble • \*Love Me Two
- Times • Slayer poster

9107 JULY 91

**Classics Issue -**

- \*Mean Street • \*Seek & Destroy
- \*Bohemian Rhapsody • Caprice
- No. 24 • \*Turn! Turn! Turn!
- \* Queen-poster

9108 AUG. 91

**Eddie Van Halen cover-**

- \*Poundcake • \*All The Way
- From Memphis • \*The Needle
- And The Damage Done
- \*Incident At Neshabur
- \*Van Halen-poster

9109 SEP. 91

**Nuno Bettencourt cover-**

- \*Get The Funk Out • \*Monkey
- Business • \*Question • \*Anarchy
- In The U.K. • \*Daddy, Brother,
- Lover, Little Boy • Mr. Big-poster

9110 OCT. 91

**Skid Row cover-**

- \*The Threat • \*You Could Be
- Mine • \*Bad To The Bone
- \*Green River • Jesu, Joy of
- Man's Desiring • Skid Row-poster

9111 NOV. 91

**Eric Johnson/Jeff**

**Cease/James Hetfield**

- cover-
- \*Runaround • \*Twice As Hard
- \*Enter Sandman • \*I Wanna
- Be Sedated • \*Trademark •
- Jason Becker Benefit Concert-
- poster

9112 DEC. 91

**Geddy Lee/Marty**

**Friedman/Jason Newsted**

- cover-
- \*Don't Tread On Me • \*Go To
- Hell • \*La Villa Strangiato •
- \*Summerland • Helplessly
- Hoping • Geddy Lee & Alex
- Lifeson-poster

9204 APR. 92

**Slash/Duff cover-**

- \*Communication Breakdown
- \*In My Life • \*Outshined
- \*Remember When
- \* Randy Rhoads-poster

9205 May 92

**Phil Collen/Rick Savage**

**cover-**

- \*A Iwe & Kickin' • \*One Way Out
- \*Give it Away • \*Break on
- Through • Guitar 101-poster

9206 June 92

**Yardbirds cover-**

- \*Shapes Of Things • \*Rusty Cage •
- \*No More Tears • \*Deja Vu • \*Tush
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9207 July 92

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## How long have you been playing Strats?

Since 1981. My first guitar was a 1975 Les Paul, and my second guitar was an Ibanez Destroyer. I picked up a Fender Strat in 1981, and that's the guitar I recorded *Pride* with in 1987.

## How did you come to own the Strat you just bought?

I had two ESPs and I needed a third guitar as a spare for a European tour. I was rehearsing in Los Angeles, and I walked into the Guitar Center on Sunset and just saw it there on the wall—a blue sunburst Fender Stratocaster

American Standard.

## What made you try that one, as opposed to the scores of other guitars there?

For a long time now I've just been concentrating on being a guitar player; I haven't been so concerned with the equipment end of things. I let my guitar tech worry about that. I wasn't up on what were the hot new guitars or what the latest pickups were—I just wanted to play. I walk into the Guitar Center and see a Fender Stratocaster with 22 frets, which immediately impressed me, because for the longest time you couldn't get 22 frets on a Fender. The 22nd fret is really important to me. Whenever I see pictures of guitar players playing Fenders, I always look to see if it has 21 or 22 frets—to see if it's an old one or a new one. So I picked up this 22-fret Fender and suddenly it just hit me: The guitar was made as solid as a rock. You could just feel it...the satin finish on the neck, everything. So I bought it on the spot. I just pulled it off the wall,

**G**uitar Shop is a new column that discusses equipment and technology with the pros. We'll handle everything from string winders to amp stacks—the only ground rule is that the product has to be something that the person went out and bought himself, and did not acquire through an endorsement deal or other special discount. What we have here is unsolicited testimony for a product someone uses just because he or she thinks it's great. This month we spoke with Vito Bratta about Fender Stratocasters. Vito's work with White Lion established him as a guitarist whose prowess at burning up the fretboard is equaled by his superior phrasing technique, strong melodic sense and overall musicality.

Throughout his career, Vito has played mostly Strat-style guitars. But he's also played a Les Paul, an Ibanez, and Steinbergers with active EMG pickups. Now it seems Vito has come full circle, because when we caught up with him he had just bought a stock, off-the-rack, three-pickup Fender Stratocaster. Here are some of Vito's thoughts on guitars, and the importance of having that one signature guitar:

# Tuner Madness



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# Tuner Genius

the same as anyone walking in off the street.

**Did you have to have it altered in any way?**

I had two EMGs put in and the Floyd Rose installed, and I wanted slightly higher frets. But even with the stock Lace pickups and the Wilkinson bridge, which is a great system, it's still an incredible guitar. I kind of regret changing it, but since it was my spare, it had to be like my stage guitars. I'll have to get another one and just leave it as is.

**But if you're customizing it anyway, why is it necessary to have a Fender rather than a quality copy?**

Because it says Fender, and with that comes the history, and the heritage, and the knowledge that whatever happens with this and that hot guitar, 20 years from now there will still be Fender. It took me a while to realize how important that is to me. I get emotionally attached to a guitar. An amp you can throw in the closet and not drag out until your next tour, but a guitar is a very personal thing.

The point in coming full circle with the Strats is that signature thing. That one guitar. Van Halen had that gutted-out Strat he played for years, Stevie Ray had the sunburst, and Jimmy Page had the Les Paul. I got away from that—having one guitar—and it might be psychological, but somehow when you put the name "Fender" on a guitar, there's a heritage there. You know the guitar will be there for you for years to come. I want to get back to having just one guitar. If I can go onstage night after night, if I can play on a record—an entire album—with just one guitar, that's my dream. And you can do that with a Fender Strat.

**Do you have a routine for auditioning guitars?**

Nowadays I'm more into the playing aspect than the technical side. For example, when I pick up a guitar, I automatically know that I want two humbuckers, a Floyd Rose and 22 jumbo frets, so I pay more attention to how the guitar plays. If the neck is a little different, I can adjust. I'm not one of these people who can say I like this or that radius. I'll get used to it. I don't bring in a slide rule to adjust the pickup height. In fact, I don't even plug the guitar in. When I go in to buy a guitar, I just tell them I want peace and quiet. I don't even want an amp. Everybody says, "You don't want to plug it in? How are you going to know what it sounds like?" And I say, "Why?" There are a million pickups I can use. My amp at home is not the one in the store. You can replace anything on a guitar. But you can't replace the wood or alter the way it feels. You buy the guitar for the neck and the body and the way it plays. Let me put it this way: I bought this Fender without ever plugging it in. ☐



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D B G

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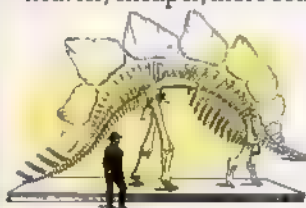
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The dinosaurs could have used this kind of wisdom. Instead they relied on tradition. They relied on old thinking. They relied on the weather forecast. Bad move.

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the music store and ask the sales person for a mahogany guitar. Now ask if it's African or Honduran. They love customers like you.

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spectacular. Look at the picture there. Nice job.

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The dinosaurs cannot. There's a moral here somewhere.

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## AMP QUESTIONS

Send Questions to: Amp Questions, P.O. Box 1490, Port Chester, NY 10573

**Question:** I play through a Crate G60 with a Celestion 12" speaker. I recently purchased a Zoom 9002 guitar effects processor and am currently running it into the amp. The problem is that the amp's distortion in channel 1 doesn't seem to be as punchy as before. Could the Zoom have anything to do with it? What can be done?

—B. Jones/Laramie, WY

**Answer:** By your description of the problem, I would have to say that the Zoom is indirectly responsible for the change in your amp's distortion characteristic. If your amp is equipped with an effects loop, try placing the unit in this location, as opposed to in the front end of the amplifier. This will not only improve the amp's signal-to-noise ratio, but will make the effects processor work better. Either way, what you want to ensure is that the effect is getting enough signal to work properly. Typically, you will want to run the effect close to clipping, and then back off on the input level. You can determine this by watching the unit's input level/clip level indicator light. It should just about light up when you hit the hardest attack on your guitar. If the output is distorted at this point, then back off slightly on the input level control

Now adjust the effect's output level to the desired volume level. If the unit is equipped with a switchable input level setting, such as -10dBm or +4dBm, select the one that gives best operation (+4dBm for effects loops, or line level operation). By optimizing the level relationships of all your gear, you should be able to get great results from your present setup.

**Question:** In the near future, I will be relocating to Germany. I own an American amp, which naturally runs on 110 volts, 60 Hz. Although a transformer could take care of the different AC voltage, the frequency of the line voltage there is 50 Hz. Will this create any difficulties?—Claus Crasselt/Montville, NJ

**Answer:** There are many excellent export transformers available that will perform nicely with your amplifier. Most US power transformers are rated for operation at 117 volts, 50 to 60 Hz. This should fall within the operating range of your gear. Some equipment, particularly certain signal processing devices, are really not happy at 50 Hz. The result in this case is a loud hum. If this occurs in your amp, you may want to contact the amp's manufacturer and discuss the possibility

of changing the unit's power transformer to one that is more suitable to operation at 50 Hz, 220 volts.

**Question:** I have owned a Carvin cabinet for about 6 months now. Recently, I noticed a problem with it. Sometimes when I am playing, or right when I turn the amp on, I get a strange, fuzzy vibrating sound. I also noticed that while this is occurring, the tubes light up and fade out quickly. Do you think that the tubes could be the problem?

—Elliot Lemberger/Carabasas, CA

**Answer:** The first thing to definitely check out would be the output tubes. Tubes that are old could possibly cause the symptoms you describe. In addition, preamp tubes that have become microphonic could also be the problem. At any rate, I generally recommend changing the power tube once per year, along with rebiasing and a general tuneup to keep your amplifier in top condition. Incidentally, a tube that glows bright orange is shorted, and should be changed at once! ☐

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# GUITAR QUESTIONS

Barry Lipman

Send Questions to: Amp Questions, P.O. Box 1490, Port Chester, NY 10573

**Question:** Why do my guitar's pots and switches sound scratchy when I play through my wireless?

—Rex Espinosa/Troy, MI

**Answer:** According to my partner, Morgan Pettinato, you need to use a 220pf capacitor between the signal and the ground on the wire that plugs into your guitar's output jack. Use a small ceramic capacitor that will fit inside the jack's housing.

If you have active electronics and your wireless is the type that uses the signal wire as the transmitting antenna, you will need to have an electronics technician separate the antenna circuit from the input signal circuit and install a separate little antenna wire. Otherwise, the whole active circuit, including the battery, will become involved in transmitting the signal, and will contribute much noise to your sound.

**Question:** What can I do to keep my guitar from going out of tune?

—Marc Viliareal/Alice, TX

**Answer:** Most tuning stability problems come from two causes. Either the strings are not securely attached to the tuning posts, or they were not stretched out thoroughly before fine tuning. I can't tell you how many players don't know these two

simple tricks of the trade. I attribute my knowledge of the string wrapping method to New York guitarist Marc Shulman, who told me about it many years ago.

The best way to affix the strings to the tuners is as follows (see diagram). For unwrapped steel strings, and for nylon strings, bring the string up past the post and wrap it around and pull it tight through the hole. Bring it back around the post the other way and pass it under itself so it locks tight when you tighten it. Unwrapped nylon strings require three



passes under the string and around itself to really twistlock them down, as they have an amazing tendency to slip. Wrapped steel strings need only be pulled tightly the other way where they exit the post (see diagram), as a good, sharp "S"-shaped bend through the post will lock the string by means of the friction of the wraps.

The next essential step is proper string stretching. Tune all the strings close to

pitch, but before you fine tune, stretch each string and retune it until you can stretch it severely and have no need to retune! If you do not stretch them until they will stretch no more, they will still be stretching while you are playing, all the more so if you bend a lot of notes. Even if you never bend notes, repeated little pulls resulting from picking or strumming will soon pull the strings flat.

**Question:** Will tuning my Ovation 12-string guitar to E hurt it in any way?

—Victor Putnam/Kent, WA

**Answer:** Go ahead and tune it up to full concert pitch! Ovations, like most modern 12-string guitars, can take full tension with light gauge strings. Unless there is a written warning visible inside the guitar, you should not have any problems, assuming the truss rod and action are correctly adjusted for your personal playing style.

If your 12-string has been playing fine in D, or some other lower-pitched tuning, you will most likely need some adjustments to insure proper playability once you have tuned back to standard pitch. This is usually a simple matter of tightening the truss rod slightly; rarely will anything else need adjusting if the guitar was really playing fine at a lower pitch. ☐

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# TASCAM

# THE METAL EDGE

Ambition Versus Reality by Alex Skolnick



Setting goals for yourself is one of the most important things you can do to improve in any area of life, and music is no exception. Effectively setting goals as a musician requires that you take a good look at the pros and cons of planning out your musical activity. Today, let's talk about this in detail, and how it affects your guitar playing.

We'll start with the match that lights the fire: inspiration. Seeing a concert, listening to an album, hearing someone wailing in a music store, reading an interview with your favorite artist, for example. These are just a few of the many things that can create a burning desire in a musician to further his or her own skills. However, one must handle inspiration with care. It is easy to get over-excited about your new inspiration and set too many difficult goals for yourself over a short period of time.

Picture a guy (we'll call him Bill) coming out of a Dixie Dregs concert and deciding he really wants to be able to play like Steve Morse. The next day, he takes out his favorite Dregs album and decides he's going to learn all the solos. After several futile attempts at the first song, he gives up and moves to the second one. It's no easier, so he goes to the third song, decides it's too hard, and moves on. This continues for several more songs. Finally, he gives up and decides he's just not good enough to play this stuff. Discouraged, he picks up his guitar less often, and doesn't set any goals, because he feels they're not going to get him anywhere.

What we have here is a classic case of ambition vs. reality. The goals that Bill set for himself were not realistic, given his ability at the time. Yet, there are many ways he could have improved his musical knowledge and skills by studying this very same music he had trouble with. The first step would be categorizing his goals as "long-term" and "short-term." Learning all the solos on the album would be a long-term goal. A short-term goal would be something like taking just one guitar lick from the record and figuring out what the notes are. In setting these goals, it is best realized that the music Bill wants to learn, in this case, is the result of years and years of guitar practice, study of music theory and experience, all applied to a combination of musical styles. Many of



the guitar licks are so fast that the picking alone will take Bill months of gradually improving his technique. Aside from the solos, other aspects of the Dregs' music should give him plenty to work on. Focusing on the compositions, chords, arrangements, etc., would give him much more to learn as a musician. Putting all this in perspective, by focusing on one goal at a time and setting aside enough time to achieve short-term goals, while gradually reaching long-term goals, Bill would most likely be much happier with himself, and a better musician.

Another reason Bill gave up, in addition to taking on too much too soon, was that he didn't understand a lot of the musical concepts he encountered. Instead of figuring out what he was stuck on, he just moved on to something else, and ended up missing out on some valuable studies. Being in a hurry didn't help matters any. In companson, I decided to read *Moby Dick* a few years ago, and had to be very patient with myself to avoid giving up or rushing through it. In addition to the scores of unfamiliar words that had to be looked up in a dictionary, each chapter was filled with hidden meanings, messages, symbols and allusions. Much time had to be taken to stop the actual reading and contemplate these ideas, and how they intertwined. Even though it took several months to finish, it was worthwhile and necessary. Had I rushed through it, the desire to quit would have increased, and the most that would have been gained from the book would be the plot, which can be described in a comic book. The appreciation of a composition's many other qualities, whether a

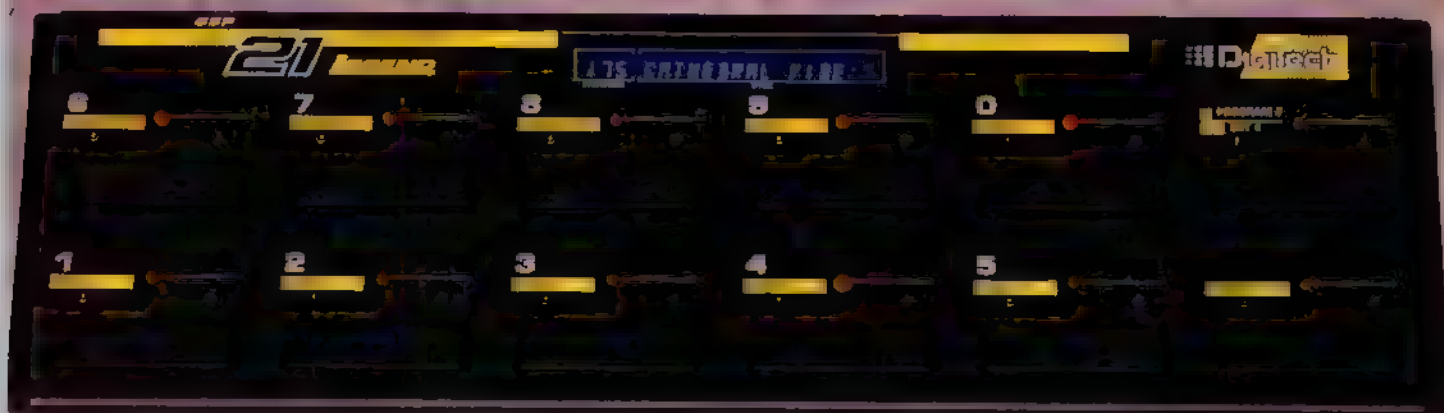
novel or a musical piece, is the difference between skimming the surface of the water and diving in the ocean.

Just as you need a dictionary to learn unfamiliar words, good musical references are also necessary. Because many helpful books are not written specifically for guitar, a basic knowledge of notation is beneficial when tabature and chord charts aren't used, so a simple notation book always comes in handy. Other good references include ear-training cassettes, which help you recognize chords and scales by their sounds, and books with play-along albums. When purchasing these reference materials, it may be best to work your way through them from start to finish. However, depending on your ability, it is sometimes a better idea to use certain materials for reference only, applying different sections to your needs at different times, in no particular order. Of course, the best possible source one can have is a teacher/fellow musician who can help you answer your questions personally.

In closing, I'd like to say that it is no fun to be realistic without ambition, and impossibly difficult to follow your ambitions without contemplating reality. Take measures to keep inspiration flowing (go to shows to hear players you like, listen to a lot of your favorite CDs, read interviews with your favorite players, etc.) and organize your goals, figuring out which are long-term and which are short-term. Always have a person or a book (preferably both) to consult when you get stuck, and give yourself plenty of time to realistically take on your ambitions. You'll be much happier in the long run. Ciao! ☐



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# ANTISOCIAL GUITAR

Have A Nice Trip by Reeves Gabrels



I've always thought that ventures into different styles of music—or being exposed to other musicians' new musical ideas—are experiences that parallel the adventure of travel. They take you to a place that you haven't been to before, where you see (and hear) things that you haven't experienced before. Having taken such a journey, you can no longer look at your (musical) world the same way again. And, if I may extrapolate even further, sometimes you bring back souvenirs. That's the point of this column—to explore new worlds and bring stuff back. Some of you will want to move to the new places you visit, some of you will find things that you can use, while others probably won't be thrilled at all by the prospect of "travel."

Ex. 1 Six-tone symmetrical

Ex. 2 Prometheus

Ex. 3 Whole tone

Ex. 4



I thought I would take last month's installment literally one step further by discussing hexatonic scales, and how to construct your own. What is the difference between a pentatonic scale and a hexatonic scale? Those of you that guessed one note are indeed correct, but in a twelve tone/diatonic system, that one additional note carries quite a bit of weight. It enables us to have a

scale of only six notes that is more harmonically specific and less monotonous than a pentatonic scale. For some reason, six tone scales do not receive much attention or discussion—unlike pentatonic or diatonic scales. I don't know why this is, as hexatonic scales lend themselves to certain symmetrical possibilities. (This may be because they use half the notes in our Western twelve tone system).

Three examples of hexatonic scales are

## Example 1

Six tone symmetrical

## Example 2

Prometheus

## Example 3

Whole tone

Our mission now is to construct our own hexatonic scale. Again, as with the pentatonic scales, they will work best against a static bass line that doesn't use any notes from outside the scale you have constructed (especially if you want to get the sound of your scale in your head/ears). Later on, however, you might be able to get away with adding outside notes.

Examine your scale. Check the intervals. Does it contain a major 3rd and a major 7th? Then you can use it over most major chords. Or say you've got a scale that starts on C with a minor 3rd and a major 6th. Try it over a Cmin13 chord. Here is one of my favorite hexatonic scales (see **Example 4**). Having no third and both a minor 7th (B $\flat$ ) and a major 7th (B $\natural$ ) means that you can get away with murder. But a lot depends on your phrasing and note emphasis. Try it over major and minor triads, sus4 and dominant 7th chords.

Remember, the important thing in all of this (as always) is to let your ears be your guide. ☐

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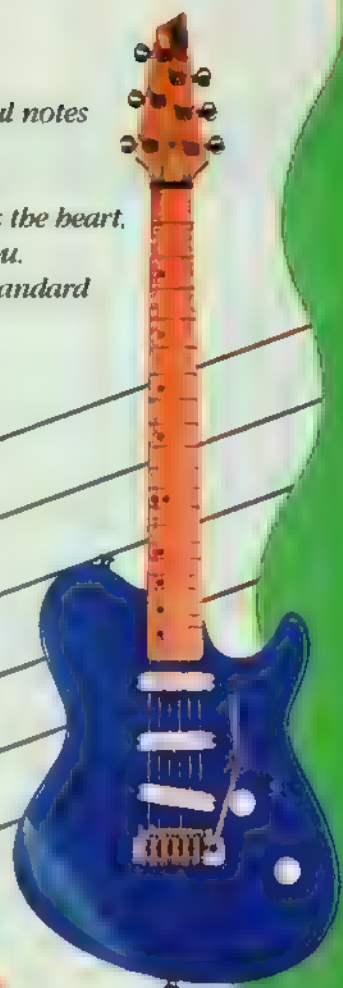
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# OPEN EARS

Check it Out by Steve Morse



**H**ow do you get the most out of a new piece of equipment? It could be an electronic gadget, processor, amp, accessory, or even a new instrument. Everybody thinks differently, but I'm going to explain how I go about checking out a new piece of gear.

The first thing I do is set it up and start right away. I guess that answers the question of why I was never patient enough to read a lot of books. Let's face it, the manuals for most electronic gear today are more than a person can absorb all in one reading. I say start learning from experience. Manufacturers are starting to make extra efforts to make boxes more user-friendly, anyway.

As soon as you run into a problem where your logical thought process has you pushing buttons without results, then you can pick up the manual. I bet that

you'll remember what the right procedure is, because you only need to remember the part of the manual that differs from your instinctive method.

As you get your first sound to come out, try to imagine what kind of music would fit that sound. For example, if the first thing you get out of a multi-effects box is a long reverb, try playing something very sparse and slow to go with the sound. Don't just flip through every possibility real fast, waiting to be blown away.

What this approach gives is an opportunity to hear each effect in a musical context. I believe that nearly every sound can be used musically, some more than others. For example, every synthesizer and effects processor has a number of "useless" sounds, usually at the end of the presets. One of the reasons they sound stupid at first is because people will try to play normally with the sounds. It might be that those sounds are like exclamation points at the end of a sentence: useful for punctuation, but not for continuous use. Give them all a try as special effects.

Suppose you've decided to really wring out a new amp, and the first sound you hear before you touch the controls seems tinny, like it's coming through a paper cup. Before you try to get rid of that effect, you might want to move the controls around to accentuate the effect. What this will do is to help find which control is most responsible for that particular sound. You might come to the conclusion that there is no meat to the tone at all unless the low mid is cranked, or something like that. With amps, I like to move the tone controls to their extremes and learn the personality of each knob. When you move each knob through its entire range, it's easy to identify exactly which area of the tone they work on.

With any device that I plug my guitar into, I always check for tone coloring and insertion loss. I'm extremely wary of having long chains of effects in series because I think that every box changes the basic tone of the guitar. Keep in mind that's not always bad, but you should know what you're getting into. First of all, see if your guitar will bypass the unit completely when it's not being used. A fairly reliable test is to disconnect the power

supply and see if the signal will pass through the box in the bypass mode. My theory is that if the power has to be on for it to bypass, then it's going through some electronics all the time, and not really bypassing the box. One easy way to try that is to use a stereo 1/4" cord for the input to battery operated boxes, because many of them use the long sleeve of a regular phone cord end to complete the battery circuit (that's why you unplug your guitar cord normally when not using the box). Otherwise, take out the battery.

If I find that there is no way to truly bypass a plug-in device (that is, the signal is always going through some kind of buffer amp, even on bypass), then I would consider a manual bypass. Manual bypassing can be done with A/B switches, switchable effects loops on amps, custom pedal board switching, and I've heard there are some pedal boards out in stores that will allow switchable loops. Once again, the idea is to find out if the device is messing up your sound when you're NOT using it, because there are ways of getting around it.

Insertion loss is just a loss of gain from going into a device. Just use a simple before/after test with your basic tone to see if you have any insertion loss. Most passive splitters, Y-chords, line transformers, passive combiners, volume pedals and things without power supplies seem to have some insertion loss. By the way, it's very common to have a long, cheap guitar cord give some loss of signal, so don't overlook the obvious.

After you've gone as far as you can with the experimental approach, it would be a good idea to study the manual to see if there are any tricks that you've missed. Most electronic gadgets have more capability than we usually get from them.

Probably the most important part of checking out a new toy is to imagine some kind of musical scenario for every sound you can come up with. Besides being a great exercise, playing to different sounds will stir your creativity in other directions. Don't get too worried about any of the technical stuff that's too involved, either. Remember, in two years it'll be obsolete, but in ten years you can sell it for a fortune when it's suddenly back in style. ☐

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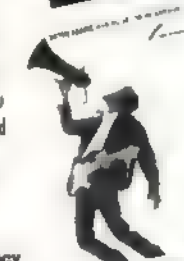
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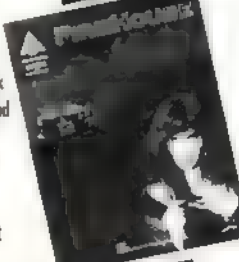
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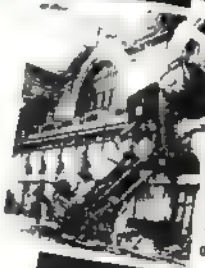
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Putting the Tune Down by Robert Phillips



In general, when one is arranging music, one puts the melody in the highest voice, so that it can sing out over the accompaniment. But because of the clear, resonant bass so characteristic of the guitar, and the ease with which arpeggios can be executed on the first four strings, it is often desirable to put the melody in the bass and the accompaniment above. This month's musical examples are drawn from Dionisio Aguado and from Tesla.

Example #1 is the first half of a little "Allegro" by Dionisio Aguado, more of a technical exercise than anything else. Aguado was born in Madrid in 1784, spent some time in Paris and later returned to Madrid, where he remained until his death in 1849. The example here is an excellent example of a bass melody with arpeggio accompaniment, and the notes with the stems pointing down should be accented very slightly with the right thumb. The right hand fingering suggested is rather important if the piece is to be executed smoothly; *p* is the thumb, *i* is the index finger, *m* is the middle finger, and *a* is the ring finger.

Example #2 is the beginning of "Song and Emotion" from the album, *Psychotic Supper*, by Tesla. The same principles are at work here, and once again a slight accenting of the bass notes will bring the melody out clearly, and the right hand fingering suggested is the easiest way to play this with your fingers.

Other examples of this type of writing can be found in "She's So Heavy," from the Beatles' *Abbey Road*, and the "Prelude in D minor" by J.S. Bach, published in the Summer '92 issue of *GUITAR Extra!* (Vol. 2, No. 2). ☐

Ex. 1 Allegro by Dionisio Aguado

Ex. 2 "Song and Emotion" by Tesla



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# BASS SECRETS

To Solo or not to Solo? That's the question. *by Randy Cohen*



When it comes time to do a bass solo in your band, and you're not sure how to go about it or don't think you can, think again. You can! Here are some tips to help you right now. The first question you have to answer is whether your solo will be unaccompanied, a duet with the drums, or played with the whole band. Now look at the techniques that you feel confident using in this section. Use only those techniques that you already have mastered. In an unaccompanied solo, your best bet is to use a theme that you like and that people will know. This will keep your audience's interest and give you something to hold onto while you rip around it. On the *Funk Me Tender* disc, I used "Yesterday" and the "Star Spangled Banner." Example 1 shows how I would make mincemeat out of

"Mary Had a Little Lamb." If you are going to solo with the band, the first thing to do is work out the changes with the guitarist. Ask him to help support you by playing a lot lower in volume and without any licks. After all, you have been supporting him all night. Duets with the drummer are also best worked out

rhythmically. Here the slap style works well, because it's just as percussive as the drums. Sit down with your drummer and work out things you can do together. Don't be afraid to try some of his rhythm patterns on your bass. Put all of these ideas together in one solo and you have some stew worth stirring. ☐



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# JEFF TYSON/T-RIDE

Continued from page 22

most extraordinary experience. I mean, jamming with a guy like Joe Satriani was, literally, the most incredible experience of my life—it was beyond words."

Tyson laughs recalling how he and his high school buddy and fellow Satriani student Alex Skolnick of Testament would constantly try to catch their instructor in a mistake. "Joe was probably one of the most intelligent people, musically, that I ever knew. So Alex and I were looking through these high school music books and were in, like, volume 50, which was advanced. I was reading this passage on 13th century Australian Aborigine tree people or something, and they tuned their drums to certain intervals because they felt that it aroused the rain god or something really obscure, right? I said 'Okay, okay, I got him! There's no way he's gonna know this.' So I go to my lesson and I say, 'So I was reading this little passage....' And Joe says 'Oh, yeah! Well, of course that would be this scale.' And he was *right!* Of course my punishment was that I had to sit and actually learn it!"

Another mentor who made quite an impact on Tyson was the late Bill Graham. "The first time I met him, I was

really kind of blown away that he shut up when I talked—he was actually listening to me, which is really weird 'cause I'm just this little rock 'n' roll kid who doesn't know anything about the business, and I'm asking incredibly stupid questions and he's listening. He's not laughing at me, he's being patient with me and he's actually answering my questions. He made me feel really important, and he made it so I could ask my stupid questions and find out what was going on and not feel dumb. Cool guy."

T-Ride's Queen-like sound could garner the band's debut an extra added push with the resurgence of popularity for the late great Freddie Mercury & Co., a fact that hasn't escaped them. "Oh, I hope so," Tyson admits. "It's totally lucky. Queen was on our label, on Hollywood Records, and we were really hoping to tour with them because we are very similar. We have a lot of Queen influences. All of a sudden Queen is on the charts, and there's the *Wayne's World* movie, and the Wembley benefit concert, and we're going 'Wow, I can't think of a better time to come out.' We're kind of like the new Queen now."

Can they measure up to such a lofty boast? Climb aboard and take the T-Ride. You be the judge. ☐

## PERFORMANCE NOTES Continued from page 35

of Eddie Van Halen's son, Wolfgang, born on 3/16/91. Eddie would play this to the baby before he was born. Says Ed, "It was a little blues ditty I came up with on the road. On the record, it's a Chet Atkins steel-string solidbody. It was direct with an Eventide H3000 on one side." The song is based on basic I position chord forms, and is made up of two different "sections." The tune has a slow pulse and a bit of a free feel, and could be interpreted a few different ways. The song ends with signature EVH tapped harmonics.

### WHERE WERE YOU

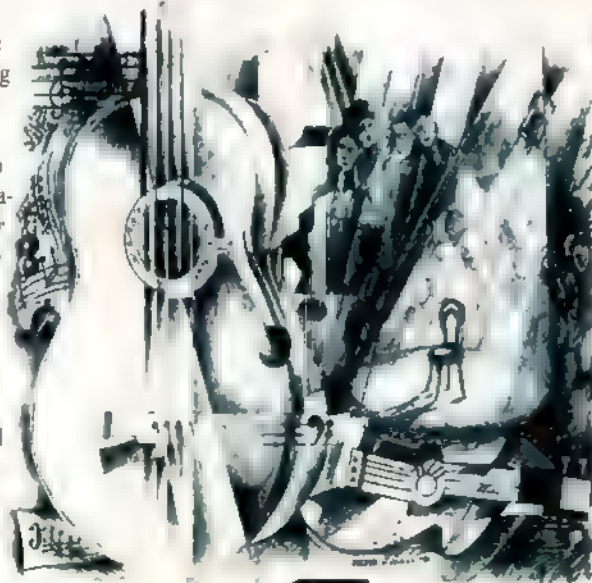
Jeff Beck has always had a master's touch when it comes to intonation in bending; this is also true for finding pitches with precision via the tremolo bar. He's also a master of natural harmonics. On Jeff's most recent release, *Guitar Shop*, he put it all together for this tune, articulating the melody with a combination of fretted notes and tremolo-bar-manipulated harmonics. The track was put together piece by piece with overdubs, and the guitar signal was compressed and altered to get the cleanest, quietest performance from the guitar. Jeff also used a Pro-Co Rat distortion unit. Half the tune was performed on a Strat Seymour Duncan assembled for Jeff, joining a '59 body with a '60 neck, and the other half was done on a new Strat with the Wilkinson roller nut. This guitar is set up so Jeff can pull up on the bar without losing any sustain on a given harmonic. The tremolo unit is set with a soft action and no play, allowing Jeff full control and sensitivity. Notice that some of the notes are sweled into with the volume control. Jeff has said that this tune was partially inspired by Bulgarian women's choral music.

### BACKDOOR ROMEO

This tune is found on the debut of San Francisco's T-Ride, a power trio heavy on vocal harmonies, layered keyboards and big production. Guitarist Jeff Tyson works within an elaborate arrangement, overdubbing at least two guitar parts, all of which are arranged here for one guitar. The rhythm figure used for the first and third verses, Rhy. Fig. 1, is an arrangement of the guitar and keyboard parts combined. The second verse, two bars previous and the bridge sections all feature heavy and highly mobile guitar parts, transcribed in their entirety. Guitarist Tyson's beautifully fluid phrasing is heard on the two-bar lick before verse two, based on E Aeolian (E,F $\sharp$ ,G,A,B,C). His only other single-note playing is heard at the end of the tune, with a fast, repeated lick based on the E Blues scale (E,G,A,B $\flat$ ,B,D). Tyson's guitar is custom made by Gary Brower. ☐

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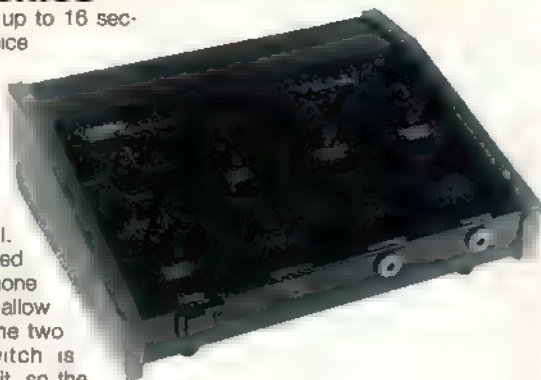
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# TRACKS

Buzz Morison



## ★ CO-ALBUM OF THE MONTH ★ WASTED IN AMERICA

Love/Hate • Columbia

PERFORMANCE: Seething, seamy, sexy, sullen; HOT SPOTS: "Wasted in America," "Spit," "Happy Hour"; BOTTOM LINE: Potent outlaw rock returns from the darkside. They're back, and if anything, life has become nastier and more full of evil for Love/Hate. This band makes the scariest kind of outlaw shock rock, full of cruddy, careening guitars, heathen, nasty rhythms, maddeningly memorable melodies and wicked lyrics about the sordid fringe of life, sung by Jizzy Pearl in classic diamond sandpaper style. But, as their name implies, Love/Hate is a band of contrasts, and the Guns N' Roses viciousness runs parallel to the band's pure pop roots and affection for Queen-style vocal harmonies. It's this scrapping of the savage against the sublime that makes songs about drugs, suicide, social outcasts and raw sex both evil and righteous. It helps to have great riffs, rhythms and hook choruses, the bulk of which are supplied by bassist Spit, who isn't afraid to muddle things with sounds reminiscent of other outlaws, from Jane's Addiction ("Happy Hour") to AC/DC ("Cream") and even King's X ("Miss America"). Guitarist Jon E. Love continues to exploit his masterfully sloppy, thick and crude style, recklessly ramming abrasive sounds and effects into crackling rhythm work and rebellious leads. Love/Hate takes everything to the edge, don't be afraid to follow them over.



## ★ CO-ALBUM OF THE MONTH ★ AFTER HOURS

Gary Moore • Charisma

PERFORMANCE: Still blue, more soulful, HOT SPOTS: "The Blues Is Right," "Story of

the Blues," "Cold Day in Hell"; BOTTOM LINE: A passionate continuation of Moore's blues conversion.

With *After Hours*, guitarist Gary Moore has said he'll never go back to heavy metal. Fans are left to argue the merit of his conversion. It's obvious from the passion and soul he's put into his second straight blues album that Moore is serious, but the conversion isn't complete—he's still a rocker playing the blues, and he's the first to admit it. Few players who developed their chops playing power rock can approach Moore's swooping, confident Les Paul blues playing. *After Hours* is more complete than the exhibitionist *Still Got the Blues*. The songs are varied and soulful, with dynamic, shouting horn charts, cooing backup singers, less of Moore's signature high-octane roaring overplaying and more subtlety and finesse. Check out his pulled-back choruses on the slow burn, "Story of the Blues," or turned-down echo effects on "Jumpin' at Shadows." Throughout, *Hours* has a cool Robert Cray feel, rather than a Johnny Winter hot-wired sound, though Moore still rips chilling, maxed-out choruses on "Cold Day in Hell" and his jam with Albert Collins, "The Blues Is Alright." He nods to many idols—B.B. King, Clapton, John Mayall, Peter Green—but ultimately makes *After Hours* a biting display of new '90s bluesman, Gary Moore.



## ADRENALIZE

Def Leppard • Mercury

PERFORMANCE: Good clean fun; HOT SPOTS: "Make Love Like a Man," "Let's Get Rocked," "Personal Property"; BOTTOM LINE: Surely another glossy, multi-tracked anthemic chart climber.

Nobody makes good, clean, escapist pop-rock like Def Leppard, and despite a five-year wait and the death of guitarist Steve Clark, the band scores again with *Adrenalize*. While on the opposite side of hard rock from Guns N' Roses, Def Leppard does share a time disorder with rock's bad boys: GN'R makes you wait hours for concerts, Leppard years for records. *Adrenalize* boasts the exultant anthemic melodies and Joe Elliott-choir-Queen-influenced choruses that make Leppard the softest hard rock band around, and the band's studio prowess has never been more focused. The Leppard sound is

"all down to overdubbing," Elliott says. Sounds great, but can the quintet (with new addition Vivian Campbell) take it to the road? *Adrenalize* is the band's most guitar-oriented album, despite the loss of Clark. Phil Collen has done double duty trying to capture the energy of a band that's thrived on a double guitar sound. His solos are brief, lyrical, clean and to the point ("White Lightning" and "Personal Property" are highlights), while his bevy of overdubs, fills and colors carry the album. The album leans toward mechanical rhythms with touches of B-52's dance, U2 guitar and a tad too much Bryan Adams ballad sound in its '90s update. Skeptics beware, though—it's hard not to immediately start bopping to the album's opener, "Let's Get Rocked," and admit, somehow, Def Leppard has done it again.



## WANT SOME?

Roxy Blue • Geffen

PERFORMANCE: Prime radio rock; HOT SPOTS: "Sister Sister," "Talk of the Town"; BOTTOM LINE: Well-played hard rock in a Van Halen mold.

Call it beginner's luck or good breeding, but guitarist Sid Fletcher and bassist Josh Weil have managed to turn their first band into instant success with Roxy Blue's *Want Some?*. It doesn't hurt that both players are Guitar Institute of Technology grads, or that they come from the great music town of Memphis. Their debut is spirited, sharp guitar rock in the high-definition Van Halen mold. The Blue sound is dominated by Fletcher's skillful inside playing and Todd Poole's appealing singing and hook choruses, even if the band's only concern seems to be girls—at home, on the road and in bars. That lyrical repetitiveness, along with the band's bare-chested posturing and familiar blues-based song riffs, makes *Want Some?* come off at times as generic, if well-played and produced, radio fodder. Fletcher's active Eddie-wild playing helps give the music an edge, though. He also blends modern techniques with a Southern feel on his "Sister Sister" and "Luv On Me" leads, bringing the Van Halen L.A. shine and Tesla's antic enthusiasm together with Lynyrd Skynyrd guitar. And a bottom-heavy tribute to the Who on "Squeeze Box" shows these Memphians' good taste reaches across the ocean, too. It's jumping energy rock for those looking for a plain old partying good time. *Want Some?*





**SLAMMIN' GLADYS**

Priority Rocks Records

**PERFORMANCE:** Big and wet; **HOT SPOTS:** "Bet Your Life," "Lay Me Down in the Roses," "Love Is My Drug"; **BOTTOM LINE:** Slam-n-jammin' funk-rock-blues trick bag. Wouldn't you like to meet the Gladys who inspired this strutting band? *Slammin' Gladys* is not your everyday L.A. club band—their '90s funk-rock places a very definite emphasis on big and wet r-o-c-k. Huge grooves, multiple slash-and-funk guitar parts and the cat-scratch vocals of Brooks slam together with conviction, soul, and a loose but hard-rocking purpose. *Gladys'* fat sound and busy, fearless arrangements bring Extreme to mind, as does the way guitarist J.J. Farris spews out licks in every stylistic direction, à la Nuno Bettencourt. His pungent mix of bucking rhythm parts, effects-laden tones and flowing, pocketed solos runs up in your face and down to your feet. He, Brooks, the "bludgeoning" Stephen DeBoard and bassist Alley are a potent combination of bratty, cocksure rockers. Of course, just when you type them as a West Coast Extreme, out comes a Cinderella blues or a Shotgun Messiah blast. Farris even does an audacious Stevie Ray Vaughan turn on the slathering cover of Janis Joplin's "Piece of My Heart." Hailing from Ohio and discovered by Warrant's Jani Lane, *Slammin' Gladys* is one of the best new bands of 1992, and Farris is a player worth hearing.



**ABOVE BELOW AND BEYOND**

Jennifer Batten•Voss Records

**PERFORMANCE:** Lively and acrobatic; **HOT SPOTS:** "Cruzin' the Nile," "Tar-zenz Day Off" and "Whammy Damage"; **BOTTOM LINE:** Impressive stun-gun guitar exhibition. Jennifer Batten was the first female graduate and instructor at G.I.T. Now she's aiming to become a guitar instrumentalist of the spectacular order. Her debut, *Above Below and Beyond*, contains nearly an hour of Batten's

whiz-bang lead contortions. Defiantly unafraid to trample any musical ground, she jumps spryly from funk to metal to fusion, while giving the Great Kat a run for her money with a blurring rendition of "Flight of the Bumblebee." Batten spent time touring with Michael Jackson, and the album shows her to be especially comfortable in funk and soul grooves, even if her tone and attack have a fat hard rock edge. But her predilection for effects and animated melodic leaps and twists aligns her more closely with other notorious stun-guitar teacher/players like Joe Satriani and Steve Vai. After spending much of the record's first half proving her skills, Batten settles in on expansive originals "Cruzin' the Nile," "Tar-zenz Day Off" and "Headbangers Hairspray," getting past showing off and into showing how. And on "Whammy Damage" or "Cat Fight," it's

obvious Batten doesn't take the guitar god thing too seriously. There's plenty of chops, substance and style worth hearing on *Above Below and Beyond*.

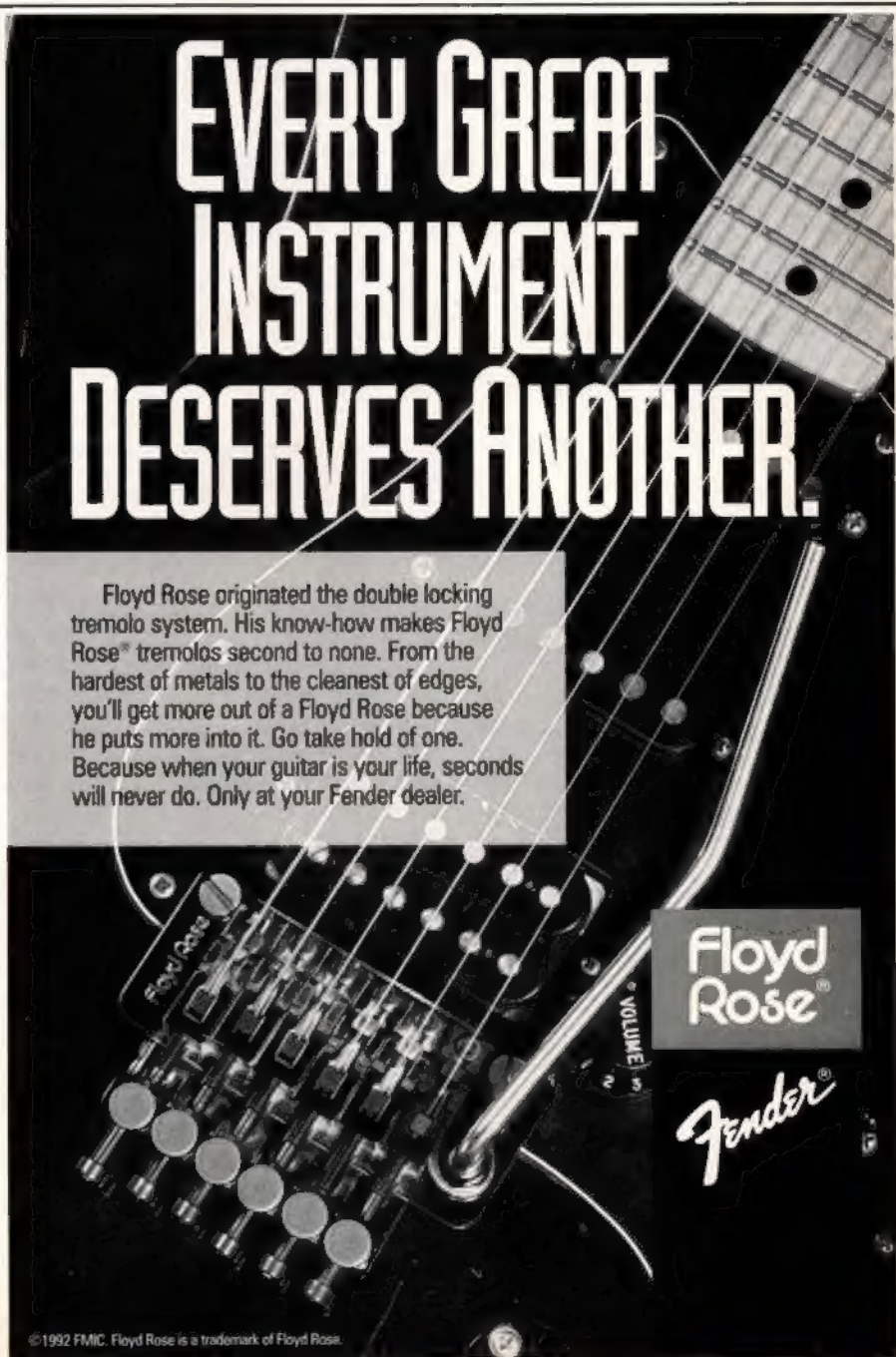
**KING'S X**

Atlantic

**PERFORMANCE:** Huskily contorted but strangely flat; **HOT SPOTS:** "The World Around Me," "Ooh Song," Tabor leads; **BOTTOM LINE:** Unmistakably King's X, but falls short of the expected amazements. King's X has developed a unique style of progressive power trio metal. The band's self-titled fourth album further develops their characteristic blend of pure Beatlesque vocal harmonies, husky songs marked by melodic and rhythmic twists and a floor-rattling heavy guitar sound. Ever-

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present are the questioning, thought-provoking lyrics. And the album's brutal, almost smugly difficult musicianship always impresses, especially via Doug Pinnick's massive bass, which combines a Sumo wrestler's mass with the grace of a ballerina, and Ty Tabor's thick, expressive lead ramblings that never fail to lift the band's wordy songs. But *King's X* seems flat, the songs almost too studied, too intentionally mixed-up—too King's X-ish. We've come to expect a lot from this daring band, but nothing surges as powerfully as the album's opening track "The World Around Me." The album never flat-out rocks like its predecessors, and its melodies are darker, denser, "downer" than those on *Faith Hope Love* that pushed the band to new heights of popularity. The band set itself Herculean standards and now may be trying too hard to meet them. Still, few modern guitar bands have developed so powerful and singular a vision, and *King's X* far out-guns and out-heavies most 1992 rock. [A]

## BACK TRACKS

### FAIR WARNING

Van Halen • Warner Bros.

For a generation of rockers, Eddie Van Halen has had a greater impact on rock guitar than any other player. Despite his unbridled guitar daring and his band's unmatched popularity, Van Halen has remained a whipping boy of the mainstream rock press.

1981's *Fair Warning* was Van Halen's fourth, at once its most eccentric and experimental, but least commercial and popular, album. It was also the first VH record for which the band gained any mainstream critical respect, largely due to the new ground covered by Van Halen the guitarist. *Fair Warning* has become

known as the great Eddie album, and despite clocking in at only 30 minutes, 58 seconds, it remains a tour de force of modern guitar, featuring licks and tricks that have become standards of the rock lexicon. Van Halen took more time in the studio for *Fair Warning*, and Eddie challenged himself by layering guitars, exploring fresh sounds and attacks, consciously using a different style for

each solo, charting inventive rhythmic territory for the band, and even playing keyboards. The "great leap forward" in his playing, as one press wag called it, prominently featured his characteristic wilding leads on "Mean

Street" and "Sinner's Swing!," but also a stunning, almost casual blues run on "So This Is Love?," and an atonal anti-melody lead on "Hear About It Later" that exposed the cavernous depth of his playing. But it was the subtle things, the tapped intro to the album, the swooping melody line on "Dirty Movies," the bouncing, jazzy licks on the sultry,

funky "Push Come To Shove," and his remarkable rhythm work throughout, that changed Van Halen's critical image. With *Fair Warning*, the rock press realized hard rock/metal was achieving a new level of musicianship, and that Eddie Van Halen was creating a whole new world of guitar, even if he was in a partying hard rock band. *Fair Warning* still makes critics' skins crawl.



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